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# The School BAND AND ORCHESTRA Musician

OFFICIAL PUBLICATION OF THE NATIONAL SCHOOL BAND AND ORCHESTRA ASSOCIATION

Robert L. Shepherd, Editor

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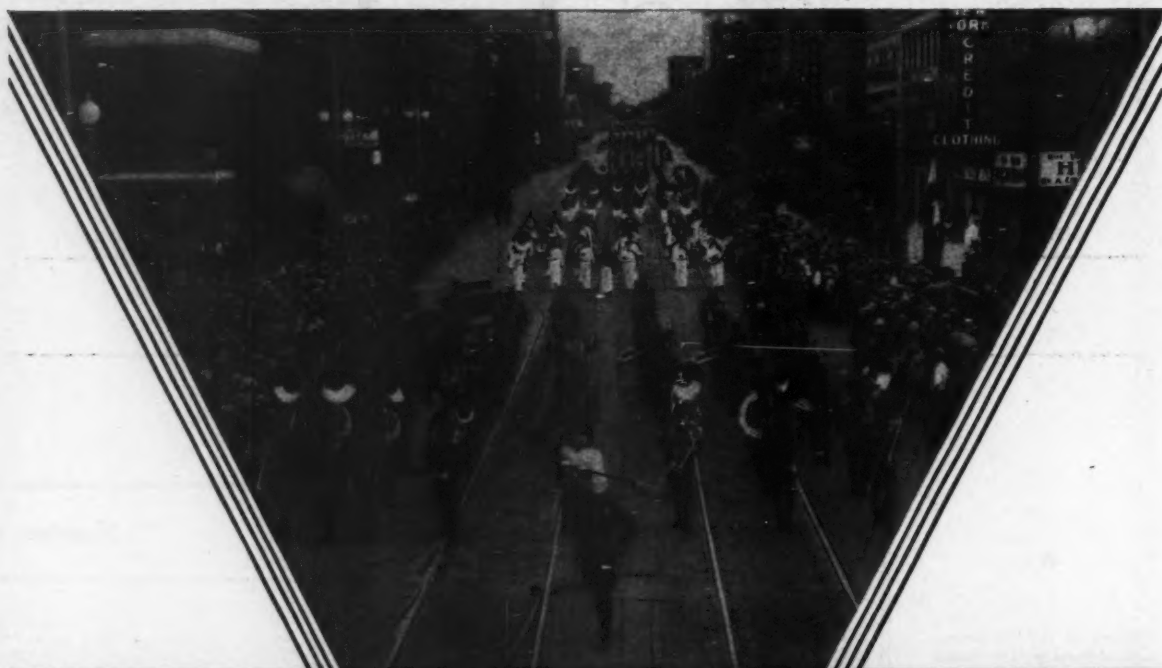
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# The Editor's Page

## The 1930 Girl

**G**IRLS change in style, speed, power and general make-up like automobiles, the new models putting the old ones out of date and relegating them to the discard. At least that seems to be the conclusion reached by women heads of some of the leading schools for girls—which used to be “female seminaries.”

One of the interesting changes in the 1930 model school miss in pursuit of higher education is her turning away from smoking. After winning the right to smoke in the recent flapper years the girls of this year have actually requested that smoking be forbidden in certain recreation rooms. They have learned, said the advisor to women of New York university, that smoking brings on unlovely lines about the mouth, makes them nervous and vitiates the air in their rooms. Petting and drinking are also on the wane and there is much less swearing among them than formerly, according to the same authority. The lady educators agree that the hoydenish flapper type is no longer considered up-to-date. With the return of longer skirts the girls have found that a little more modesty and reserve are quite effective. They no longer strive to be “mannish.”

At the same time these modern student misses are alert, healthy, independent and capable. They seem to have a real interest in things that are going on, in which internationalism plays a prominent part, but “the fashion of being a bolshevist has gone out.” “The weakness of these new-model girl students is a lack of definite standards—a sign of the times—and a desire to have education as well as life made amusing to them.”

## Music as a Narcotic

**W**E do not all listen to music or play and sing with the same object. Some persons love to sing sad tunes, to play Chopin, or to dance dreamy waltzes, just as a child loves toffee or chewing gum. They do not stop to enquire whether it is good for them. They just go on doing it. Music is their anesthesia, their dope, their alcohol, their means of escape from themselves; and they will not endure any music which does not act as a sort of mild narcotic.

In emotional music, one's mind soon reaches the saturation point. One becomes inebriated and he longs for an antidote. For one under the influence of Chopin and Debussy, might be prescribed a double dose of Handel and Bach in equal quantities—the quinine and iron of music.

The late Professor Prout once related that Bach was his daily bread. He played a prelude and fugue every morning before breakfast. How many of us would think of doing that? Most young players regard part playing as a hard and uninviting task. But it strengthens the mind and braces the nerves.

As well as dignity and massiveness, it has humor, fancy, and dramatic power. After all, the best players of Beethoven and Chopin are those whose ground-work is Bach.

## POEM of the MONTH

(From “Purple and Gold,” published by the Ashland (Wisc.) High School; Rufus Beckman, '31, Editor-in-Chief.)

### Rah! Rah! for Ashland

Win or lose, we stand for our team  
It's all a part of the loyalty scheme  
Each loss or gain on that white-ribboned field  
Just shows us our team is not going to yield  
An out-of-town game? The team shouldn't fear it  
Tho' we're not there in person, we're all there in spirit;  
So fight hard for Ashland, each one do his best,  
You'll find Ashland's rooters, doing the rest.  
And it's rah! rah! for Ashland when the game's to begin,  
Let's cheer for our team and they surely will win.

Dorothy Drew.

## EDITORIALS of the MONTH

(From “The Pointer,” published by the Elk Point (S. Dak.) High School; Mary Rose Harrington, Editor-in-Chief.)

### Make the Most of School Days

Your school days form a large and important part of your life. Make them such that years from now they may be looked back upon with happy memories and pleasant thoughts. You can make our hours spent in school so pleasant that you enjoy coming and regret leaving. Enjoy yourself in school, but to do this it is not necessary to neglect your work, for it is this which should absorb your interest and enthusiasm.

It is not so much the history or mathematics that will make a great difference later in life but the good traits that you develop while in school. Let yourself be known as independent, “square,” reliable, and as a “good sport.” Make your word as good as a bond. Be a booster—not a kicker. Make people proud to say, “He's my friend.”

(From “The Rough Rider,” published by Roosevelt High School, Ypsilanti, Michigan; Marjorie Barker, Editor.)

### Our Laws

Whether we know it or not, we are a law abiding nation. This may sound absurd in the face of the screaming headlines of some of our dailies, proclaiming the depravity of the American people.

Let us take the dry laws. When prohibition was first made effective many people were indignant. Their freedom was taken away. It became a fad to thwart the law. The most exclusive social functions were made enjoyable by the best liquors. People would wake up in the morning with a headache and a bad taste, and chuckle over the beautiful march they had stolen on the government. They could not see that the 18th amendment had been passed for their own benefit.

But we are becoming educated. We are beginning to realize that alcohol does more good in radiators than in stomachs, and such variations as sheep dip, creosote, nicotine and chloroform are not so delightful in their after effects as they may be (?) when first drunk.

Alcohol is a poison; and we are learning that the more we treat it as such the better are our chances of becoming healthy, normal citizens.





*The string bass and cello sections of the National Championship Orchestra.*

# Balance

**A** MANUFACTURER of fountain pens recently hit upon a new catchword for the promotion of his wares. That catchword is "Balance." Now I am not interested in the sale of fountain pens, in fact, the name of the particular make which boasts of "balance" has escaped me. But the significance of the word itself remains. Balance, as it applies to music must be more than a word, more than a comparison of figures, it must be a fine adjustment of factors which in themselves defy measurement.

When we speak of balance in an orchestra, what is meant? Do we refer to the number of instruments in each section? Do we refer to the degree of loudness with which each instrument plays? These suggestions may touch upon the solution of the problem, but they do not solve it. Balance is an ever-changing, ever-moving thing. It is immensurable. It depends, not upon any specific instruction which can be given by the director of a group, but upon the good judgment and intelligence of the individual player. More of this phase of the problem of balance later. Let us consider first the practical matter of instrumentation as it affects balance.

## **The Folly of Taking All Corners**

A large proportion of our school orchestras and bands are laboring under the handicap of bad instrumentation. Much of this is due to lack of moral courage on the part of the in-

**In which the man who made the nations first prize winning High School Orchestra tackles some vicious problems with bare hands and plain words**

**By Charles B. Richter, Jr.**

strumental director, or lack of administrative support in the selection of personnel. The director who would rather work throughout the year with a definitely bad instrumentation than to cause temporary disappointment to a few boys or girls by keeping them out of the group probably has a mistaken conception of the task in hand. Our first problem is to teach orchestral or band music. This we cannot do with an instrumentation which makes the best orchestral and band effects impossible. The intended kindness of permitting boys to play even though the instrumentation suffers, is more than offset by the damage that is done to the group as a whole. The players themselves wonder where the trouble is, the listening public knows that something is wrong; and in many cases the administration starts to look for a new director. All because of the wrong practice of accepting all corners for membership in the instrumental ensemble.

## **Stick to the Rules in Football or in Music**

By definition, an orchestra (or a band) is a "balanced group" of instrumentalists. If Webster has failed to give the definition in just this way it is only because he had never conducted an orchestra and knew not the effect of instrumentation upon the musical product. Many administrators are too willing to accept the Webster definition or any other, for that matter, except the definition given by the expert who has been hired for that purpose. The common attitude is that the supervisor may show how expert he is by trying to get results with a poor instrumentation, but his specialized knowledge need not be taken into account in the organization of his group. This, bear in mind, is not an isolated, hypothetical case. It illustrates a situation all too common in our schools.

There is something to be said for the administrator. His reading is this,

that every student should be permitted to play in a musical group if he so chooses. With this view we must wholeheartedly agree but an unbalanced group such as a preparatory

chord form, let us say, the Schubert B minor symphony. What is the result? If the group is one of average or even exceptional ability, we will hear a very badly balanced body of

so as to produce more nearly the right effect, and that we then proceed to sound another chord in the same symphony at the same dynamic level, fortissimo. What result? Just as bad as the first attempt, for the most obvious reason that Schubert *orchestrated his chords differently*. Failing to take this fact into account, and failing to use judgment and care, the players in the orchestra are unable to balance any given chord. If we analyse each chord carefully results begin to come, but only for that particular chord. The moment the scene shifts to new territory, orchestral balancing technic collapses.

#### What Instrumental Music in America Needs Most

Now let us take a slightly different angle of the problem. Play a given chord fortissimo, balance it properly, then play the same chord pianissimo. What happens? Totally new forms of orchestral grief. Intonation suffers most of all (or perhaps we are now able for the first time, to *hear* the false harmony), certain of the instruments predominate over the others, and, of course, there is a very great deal of wavering in the flow of tone. Here again for the first time, we begin to appreciate the effect of *differences of tone quality* upon orchestral balance. We find that a perfect blend between oboe and viola is very difficult. We find that a bassoon part gets lost among certain of the brass. We learn that a correct balance in the string section is a thing often mentioned but seldom heard.

As with the scientist, we should



*The woodwind and horn sections of the group developed by Mr. Richter.*

orchestra, or a mixed instrumental class, should be provided for this purpose. The advanced group *should not* be compelled to accept the extra players any more than the football team should be expected to use three quarter-backs because three were available. The "rules of the game" tell us quite distinctly how many players there should be in each section, whether it be a football team or an orchestra. This fact must be recognized and accepted by both directors and administrators if we are to get results.

Specific problems of instrumentation must of course be met by each director. In orchestras we find the excessive use of brass, particularly trumpets; an insufficient number of string basses, cellos, and violas; and very often an injudicious use of percussion and piano in small orchestras. In bands the reeds should far outnumber the brass and we should make a more consistent effort to build up the lower voiced woodwinds.

#### How to Make a Laboratory Test

Assuming that the problems of instrumentation will solve themselves if directors and administrators are willing to set standards and then abide by them, let us consider the much more involved matter of how to use instrumentation where it is available. For this purpose why not turn to the laboratory—the rehearsal room.

Let us assume that we have an orchestra of fifty players which represents a standard instrumentation for a group of that size. (Of course such a group will not have in it any saxophones or banjos). First, have the group sound any fully orchestrated



CHARLES B. RICHTER, JR.



*The violin and viola sections of the Lincoln High School Orchestra. (The ten in the front row are violas.)*

tone. At a fortissimo level we will hear too much brass, no solidity of string tone, very little of the harmonic "character" or "individuality" of that particular chord. Suppose that we make all of the necessary corrections

leave our preconceived notions about things behind us when we enter the laboratory. What instrumental music in America needs most today is a period of intensive laboratory work,

(Continued on page 33)

In this article our writer gives us a fascinating story of the number that Class A Orchestras will play in the National Contest next spring

# Cesar Franck's Symphony In D Minor

IN last month's issue of the *School Musician*, we viewed the "temple" of music to which the music lovers of the world have brought their devotion for ages. The symphony, as a musical form, was the highest development of the last century in the world of instrumental music.

We explained the four large divisions or movements, and stated that the first one of them was written in a characteristic form. This first movement form in general is as follows:

like a complete song. They rarely ever do. Instead of being the song ("lyric") type, they are the type of melody we call "thematic." That means that it is composed of little patterns which lend themselves to "treatment," as musicians call it.

hear the first beautiful themes clearly stated in the original manner, it is very satisfying, like meeting a friend again.

The section of the first movement in which the themes are brought back clearly is the "Recapitulation"—or review.

Perhaps the composer may choose then to give us a good long "coda" with which to finish. (Ex. First Movement, Haydn's *Military*.)

This closes the first movement, which is entirely separate from the others. At a concert, the performers stop, the audience applauds, and if you do not know that the next numbers they play are still a part of the symphony or sonata or concerto, as the case may be, it is very easy to lose one's place on the program. Most people who attend symphony concerts have not had the chance you are now having to learn about the concert before they attend, because they did not teach these things when our fathers and mothers and aunts and uncles went to school. And lots of people do not like to go to symphony concerts just because they do not know how to follow them. Wouldn't it be nice if we could help?

## I. Allegro

### Exposition

Theme I  
Theme II

### Development

Working out  
of themes as  
composer  
pleases

### Recapitulation

Theme I  
Theme II

You will see from the diagram that the first movement has within it three sections, like a statement, a contrast, and a restatement. This "statement" is, of course, a statement of themes and their setting forth is called the Exposition. Sometimes when it is finished the composer indicates it should be repeated, as if to be sure we shall hear the tunes enough times to remember them. (Ex. First Movement, Schubert's *Unfinished Symphony*.)

Do not expect the first movement themes of a symphony to stand out

After the themes are stated in the Exposition, the composer takes a bit of this one, and then a bit of the other one, and maybe some entirely new material and weaves them all together in every way of which he can think. Therefore, in the development section, we see only suggestions of the original themes flitting in and out; parts of them which make it seem the theme is about to appear, but it never does so completely in the development section, at least, not in its original key.

And when, after a long time we do



# By Edith Rhetts

Although modern writers have departed far from its orthodox tradition, and have taken all sorts of liberties with the relationship of the themes, they have not yet invented a musical form which supplants the stately dignity and the pure beauty of the symphony.

In this issue, we wish to come closer to a specific symphony—the Symphony in D Minor, by Cesar Franck. The first movement of this symphony has been chosen as the National Contest number for orchestras of Class A. Consideration of it takes us immediately to France, where it was written in 1889. Although that was a generation ago, the Symphony in D Minor still remains in unchallenged pre-eminence as the flower of French symphonic art.

The French mind has not, as a rule, been devoted to the classic symphony. It has such a range for amusement that it likes always to be seeing things—a trait which is, no doubt, responsible for their superiority in the world of drama and the theater.

In music they generally prefer things that are more definitely dramatic, such as ballets and the great symphonic poems which tell stories and describe things.

This realistic trend of musical expression is the basis of the great changes that modern creators have brought to the old classic symphony, and to which we referred in the earlier portion of this article. Many famous names come to us as we trace the realistic movement in France. Hector Berlioz stands in the foreground of the virile, aggressive realists; but Cesar Franck was just the opposite—a shy, devout dreamer.

He was at the head of a young French school in process of formation during the years succeeding 1870. He inspired a creative movement which after him developed in the direction far removed from his own example. But during his lifetime he was isolated. The public hardly knew his name.

Cesar Franck was born in Belgium in 1820, but made Paris his permanent home and became inseparably identified with the musical life of the French, by whom he was classed as one of their native sons. Though living in Paris, he was entirely untroubled by the turmoil of the busy city. Whether as an organist, a composer, or an instructor, he was a sincere artist who worked incessantly and

modestly with no other desire than to produce the best that was in him. One of the few dramatic instances in his life was the clash and final break which he had with his father because the father insisted he should be a concert artist; and Cesar would have none of it. So it developed that he spent his existence in composing, teaching, and in the organ loft of the Church of Sainte Clothilde, where he remained as organist for 32 years and until the time of his death.

Franck's early training was secured in the Conservatory of Paris. Thirty years after his retirement from it, he returned to take charge of the organ classes there.

satiety, and it seems to be more because of that mystic something which the music conveys to us than because of any perfection of structure or workmanship such as is always found in the more titanic symphonies of Beethoven and Brahms.

The Franck symphony has but three movements. Its inter-relationship of themes is very free. This fashion of returning themes at will has been made much of under the name "cyclic form."

Franck was a mature man when he wrote this—his greatest masterpiece. It required two years to complete, and was written between his sixty-fourth and sixty-sixth years. When it was

Excerpt No. 1.

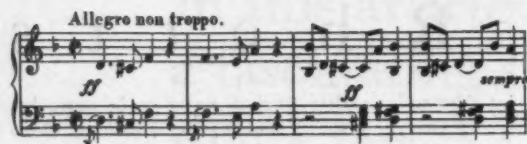
first performed at the concerts of the Paris Conservatoire, many musicians shrugged their shoulders. "First of all, does one use an English horn in a symphony?" someone said; "Mention a single one of Haydn or Beethoven which does it." "Franck's music may be whatever you please, but certainly never a symphony!" When Franck was met by his wife and son at home that night, and they eagerly questioned him as to how the public had received his music, and whether there was much applause, he replied, with his usual happy smile, unmoved by praise or blame, "Oh, it sounded well, just as I thought it would."

**First Movement:** The phrase "mystic music" touches the heart of this symphony. Deep, half recognized emotions, vaguely felt and never uttered, stamp it as a spiritual experience. The first 28 measures (Lento 4/4) announce the first phrase of the principal theme on the low strings, in the manner of an introduction, and establish immediately a mood of grave beauty. (Excerpt No. 1.)

The programs given by concert organists are quite likely to contain something by this grand old man of France; but, with all the compositions he left behind him, he left an even more vital channel in the young men who were his pupils, some of whom became the most important musical figures in the late nineteenth century, particularly Chausson, Chabrier and D'Indy.

It remains a wonder that, in the midst of his professional duties, Franck could still find enough time and energy to devote to prolific composition. The secret evidently lies in the fact that his health was robust, his life tranquil, his faith radiant, and that to the end of his days he remained undisturbed by the itch for public acclaim.

Somehow, one returns to Franck's symphony again and again without



Excerpt No. 2.

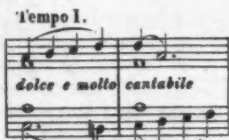
This initial motive soon reappears in the low woodwinds and the horns, accompanied by tremolo in the strings, leading through crescendo to a dramatic change of tempo. (*Allegro non troppo.*) The same phrase printed above as *lento* appears furiously.

At first it seems this is the main body of the movement, but after twenty measures, the brilliance is interrupted by a slow return of the introductory theme, as in the beginning, this time in the key of F Minor.

## (Excerpt No. 3.)

And again it develops into the *Allegro non troppo*, but this time it goes immediately into the main body of the first movement. The mystery is now transformed into fiery brilliance for full orchestra.

The second theme, of fluid, supple character, is sung by the strings, first as follows:



Excerpt No. 4.

Later it is in the manner of Excerpt No. 5.

It is a lyric melody, typically "Franckian." Between the extremes of exultation and pious dreaming, the mood constantly shifts. There is an elaborate development section, and the recapitulation appears in the unexpected finality of the tonality of E flat minor. A stentorian utterance of the initial motive closes the movement.

**The Symphony Completed:** The second movement of the Franck symphony is called *Allegretto*, which means that it is light and cheerful, but not so light as *Allegro*. It opens with all the strings and harps playing "pizzicato," which means "plucked strings." It is easily played on the piano. Try it. (Excerpt No. 6.)

The theme of wistful loveliness soon

Excerpt No. 3.



emerges into the famous song for the English horn (alto oboe). (Excerpt No. 7.)

Later on, other themes replace this first one, but it has set the mystic mood which lends enchantment to the remainder of the symphony.



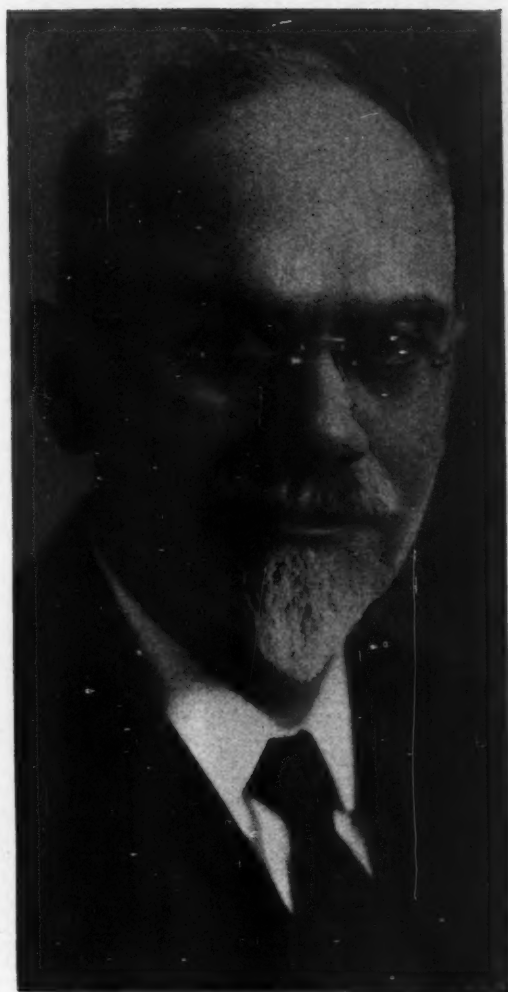
Excerpt No. 5.

The Finale is one of the finest examples of Franck's "cyclic" use of themes. (The transference of themes from one movement to another.)

In contrast to many modern works of art which seem to delight in hope-

Excerpt No. 6.  
(Above)Excerpt No. 7.  
(Below)

lessness and cynicism, this Finale is a joyous thing mounting higher and higher into the realm of sheer gladness. The conspicuous chorale for the brasses, which occurs near the close, is like a reassurance of unshakable faith and triumph.



# Sing! -You Sinners

**Equally for Little Musicians and Great Supervisors  
was this Article Written**

**By Thaddeus P. Giddings  
Supervisor of Music**

**Minnesota Public School**

**A**RE you going to be a musician or just a key puncher, a string scraper or a wind tooter? Read the rest of this article and then decide for yourself. Don't ask any one, just think it out for yourself. This last is what really gets anyone anywhere.

If you are trying to become a musician are you traveling the right road or just going around Robin Hood's Barn? In any case better listen a minute and you may decide to change your direction a little so as to arrive sooner and more surely. The road to musicianship is long and hard even when there are no useless crooks and detours in it.

To assure yourself as to the road you are on answer the following question. Just answer it to yourself. You need not raise your hand in class and give yourself away.

When you look at a note of music does the tone it represents sound in your mind before it sounds from your instrument or is it the other way round? If it sounds in your mind first you are on the way to real musicianship. If you have to punch, scrape or toot it out on your instrument first you are probably going to be only a performer and not a musician.

Music has many sides and the people who have anything to do with it

look at it in so many different ways that the story of the blind men who went to see the elephant comes to mind. One said the elephant was like a snake. He had hold of the trunk. Another said it was like a rope. He was giving the tail a pull. "Not so, it is a wall," said a third, as he leaned against the elephant's side. "You are all wrong, it is a tree," remarked a fourth. He had found a leg. They were all right as far as they went, but

(Continued on page 42)





*Bernard and  
Gifford Briggs.  
Two schoolboys  
of West Point,  
Ky., who are  
excellent fretted  
instrument  
performers.*

# Modern Developments in *Fretted* Instruments

**A**FTER the development of the violin and the other instruments necessary to the completion of the bowed-string choir and their comparatively rapid ascent to the position in the musical world that they still occupy, not much was heard about fretted instruments for a time. A small lute known in Spain as the *mandura* gradually evolved into the mandolin. Its tuning at first was strongly influenced by the lute tradition, that is, it was not systematized as violin tuning had been at that time. The instrument was known as the mandolin, however, and had the same general appearance as the bowl or

gourd shaped mandolins of a generation ago. Some of these Spanish mandolins had five strings, some had six, and the tuning used was never what could be called consistent. Different tunings were used in different localities, and the intervals between the strings were not planned so that the instrument could do most efficiently what it was supposed to do. Either this instrument made its way into

Italy or else a similar development of the lute in that country gave rise to another form of the mandolin, known as the Neapolitan mandolin. In construction the two types were very similar and consequently their tone was much the same. The difference between the two was in the number of strings and the tuning used. There was also an Italian mandolin known as the Milanese tuned similarly to the

# B y L l o y d L o a r

Spanish, but it did not come into general use.

## Evolution of Tuning

It might be well to emphasize here that this matter of tuning for stringed instruments as it has finally worked itself out is not an arbitrarily arrived at arrangement. Throughout the centuries of supremacy for the lute family and the considerable number of years during which the viol family was improving and preparing the way for the violin, practically every system of tuning imaginable for stringed instruments of those two types had been faithfully tried; sometimes with such persistent faith as to materially delay progress. By the time the violin was ready to appear the process of elimination of the least efficient had shown that the logical tuning for an instrument that was to play a melodic part was in fifths, that the instrument was most efficient when it had four strings, and that for a bass instrument the logical tuning was in fourths—although it was some time before the desirability of four strings for the bass of the string choir became fully evident. Although it took so many generations for the violin family to embody the consistency of this tuning and construction, the logic of the idea is apparent enough now. Four strings tuned in fifths permits the soundboard and resonance chamber of the instrument to be of a size that will satisfactorily reproduce and amplify the tones from all of the strings; five strings or more means that the highest and lowest strings are so far apart in pitch that the same sized soundboard and resonance chamber is not acoustically suited to both, if the higher pitched strings are favored the lowest one suffers and the reverse is equally true. In addition the tension of four strings is acoustically correct for such an instrument, the addition of one or more strings means that the strength of the structure must be increased to support the additional tension and this increase of strength adds to the rigidity of the construction faster than the increase of pressure at the bridge can keep in proportion to the sensitivity of the

instrument. Consequently the tone of the instrument for all of its notes is less virile than it would be with four strings. It is true that corrections for five strings or more could be made in the construction, string tension and pressure for each one could be lessened, etc., but the corrections could not be complete. The very numerous details and factors in instrument construction that have to do with the tone, focus at this place or condition that provides four strings tuned in

fingering can be used for any one of a group of four keys. It means that the size of the neck and fingerboard and neck can be planned so that the instrument can produce as easily as possible all the notes of its range with the greatest possible rapidity. Then one available left-hand finger for each string means that key systems using no open strings can be controlled with precision and no undue technical demands. These things would still be true for the deepest voiced instruments,

only as pitch becomes deeper it is necessary to have the strings longer if the tone is to be reasonably good. For the deepest tones the strings must be so long that tuning in fifths makes necessary an amount of skipping about in each position to play all the notes in that position that is a decided handicap technically. Then bass voices are not required to move so rapidly or so far as the higher voices, the characteristics of music writing do not require it. Also slower vibrations such as bass tones necessarily have require less tension and pressure in proportion than do higher voices. Consequently tuning in fourths for the bass instruments is entirely logical and satisfactory.

With all of these things pretty well demonstrated by the bowed instrument family and Italy the home of the earliest perfect violins and the most significant early violin literature and the greatest of the early violin virtuosos, it could be expected that the Neapolitan mandolin would use a different tuning from the Spanish mandolin. It appeared with the same tuning and fingering as that demonstrated as best by the violin, and this soon became accepted as standard for all mandolins.

A flat bodied form of the lute was evolving into the guitar before the appearance of the mandolin. Although the credit for the form of the modern guitar is usually given, and probably rightly, to a German named Cetto who is said to have produced it about 1790, it undoubtedly existed in similar form considerably earlier than that date. History tells us that in 1750 it became so popular that it threatened to entire-

(Continued on page 46)

*Constance Brockmeyer of St. Louis, Mo. Too young to go to school, but not too young to start on a fretted instrument.*



fifths, and the passing of this place or a lack of approach to it makes the exact focus impossible.

## Advantages of System

Then this same tuning is best for the technic of the instrument. It means that over two octaves of notes can be played in any one position on the fingerboard of the instrument. It means that the fingering can be systematized so that practically the same



# “Nothing Succeeds Like Success!”

## Is This Ohio Organizer's Experience

By James Grieves

**H**AVING been asked how I have been so successful in forming, financing and maintaining new bands, I venture to set forward a few highlights attributable to that success. The following points may assist in giving some idea as to how it can be done.

One must feel that they have the ability to do what I have been oft-times told “impossible.” As organizer of five new bands in Ohio, viz., Brecksville, Royalton, Independence, Mantua and Garrettsville, ranging from forty-two to sixty-five pieces, I venture to say that there is, in all parts of this great country of ours, a wonderful field of opportunity to begin with. I had to sell the idea to the prospective communities and point out that the good influence of music is greatly increased when we produce the music ourselves. Learning music has an even more pronounced reflex action upon the child's character than has hearing music. It cannot be said to make a child invariably good, but it has a tendency to induce self-control, patience and persistence, and these are the qualities they will need more as they grow older. Musical children are most apt to mature into useful and efficient citizens.



**JAMES GRIEVES, Ex-Army Man  
Successful Organizer of Juvenile Bands**

Then there were questions asked of me: Firstly, financial obstacles; secondly, the study of music being too uninteresting and uninspiring to hold the interest and to arouse the imagination of the student. Now I feel that class method of instruction, as applied to musical instruments, is rapidly overcoming of the above mentioned difficulties lying in the path of musical progress. Firstly, by banding together, the cost of securing efficient instruction from a good teacher is brought within the reach of all. Secondly, the

“Social element” being introduced, emulation, competition and the fascination of ensemble become the allies of the teacher.

In presenting this brief on the behalf of class instruction, I could, if space permitted, make it more convincing by citing a few typical cases of pupils coming to me after many months of private tuition, and sitting in my classes; begin at once to show a renewed interest in his instrument. In visiting the towns that had become interested in permitting me to put forward my ideas of instrumental music to the child, I pointed out that it induces the child to think more clearly, to discriminate to better advantage and to develop keener power of observation. It gives them something to do out of the ordinary and thus serves as an outlet for their surplus energy.

In the above mentioned towns, I was invited by the P. T. A. presidents to speak upon the possibilities of forming bands. After outlining the points and advantages, committees were appointed to give me co-operation, and I lost no time in calling together children who were interested in taking up some instrument to play in “Our Own Band.”



After having looked over my prospects, the suitability of instruments, etc., we formed, in each case, a local music club of the parents of the children and others interested in the project. I found a very fine set of books to be of great value, and distributed these very freely among the people now enrolled in our band.

The first night was anticipated with great interest. I secured a group of good, reasonably priced instruments. Now, having the child and parent there, I called a meeting at which officers of the Music Club and trustees to look after the properties and arrange for the payment of the instruments, were appointed.

The enthusiastic financial and moral support given by the various clubs cannot be praised too highly. With the formation of the above mentioned clubs, committees of band members were appointed who acted jointly with the club in promoting forms of entertainment. Minstrel Shows, Concerts, sales, etc., followed and in no time a good sum of money was raised to purchase the larger instruments.

The parents themselves, as time went on and the band began "making" music, purchased outright the instrument that they had decided to play and had made satisfactory progress upon to warrant such investment.

I have always acted in an advisory manner with these Music Clubs, and would like to mention one in particular that of Independence, Ohio. It was agreed upon to hold an outdoor carnival during the summer. In co-operation with the school officials, we had the various grades pick their most popular girl, and issued tickets for said carnival, each ticket being a vote for the queen and a purchase at the event. Offering a good prize to the winner as an inducement to sales, the rivalry was very keen, and the returns

in ticket sales totaled one thousand seven hundred and twenty dollars. I mention this one club in particular, but all of my clubs have given very similar and successful events.

Now the bands do not permit the clubs to do all the money raising. In another band, I suggested to the band members' committee the purchase of a bassoon. They got to work upon a gold watch drawing and within a week or two purchased the instrument and had a balance left for other purposes; therefore I like the idea of making the band assume certain of the financial obligations. As well as earning several hundreds of dollars in summer months, attending events of every description, I have every band put on an indoor concert in fall and spring, and thus keep up the interest in the winter. I have had some good results from running Solo Contests in each band, the rivalry being very keen, the band's progress being tested as a result.

One of the reasons to which I attribute the success of band organizing is my disbelief in the opinion held by many people that only the purchase of nothing less than the finest instruments that money can buy will enable a band to thrive.

The Champaign high school band played for the meeting of the East Central Division of the Illinois State Teachers' Association at the University of Illinois last month.

‡

Lincoln high school band of Lincoln, Nebr., has secured a five-period practice per week which they hope will put it on a level with the orchestra, twice National Class A champions.

*One of the bands which Mr. Grieves organized and developed.*

## Has All the Great Music Been Written?

By JOSEPH RUSSELL

"YES," says an eminent British musician, "the line of great composers seems to have come to an end."

But we hear this same kind of criticism from time to time.

During Schumann's life time, his music was said to belong to the "broken crockery school," and Wagner's inspired no end of fun in England's humorous weekly sheet, "Punch."

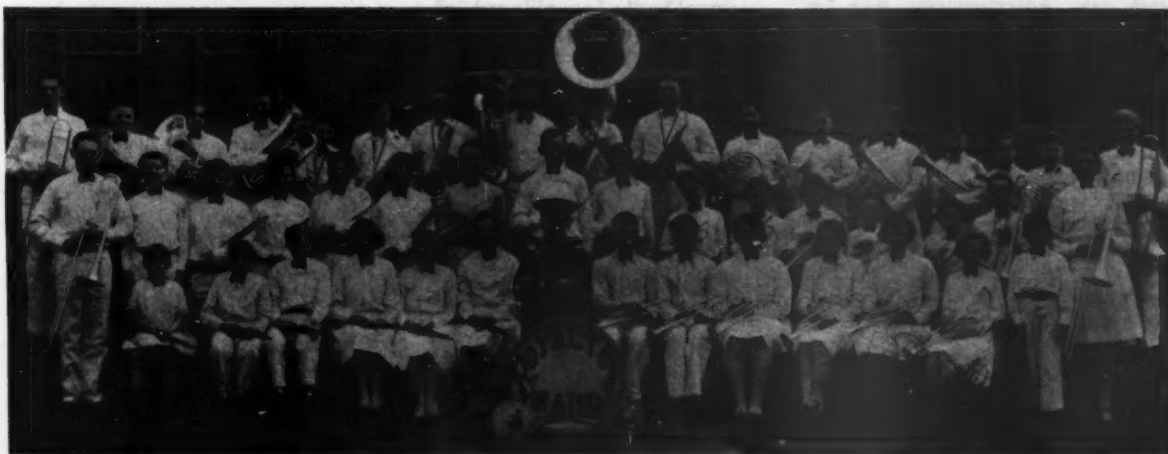
Music was doomed in the 'Eighties, yes, even way back in the 'Forties; but still the Gentle Art goes blithely on just as we find perennial love in youth and flowers in Spring.

Although the trend of compositions of today is toward light-heartedness, laughter, dancing and pleasures for youth, this is a transient, ephemeral phenomenon. It has not the touch of a Wagner, nor the warmth of a Beethoven; the emotions it inspires are apt to be but short-lived.

Occasionally a composition is written which evokes much newspaper and critical praise; then, all of a sudden, it is forgotten in the acclamation of some little better composition just brought to light. And so it goes, on and on to greater and better compositions.

Does this not show then that composers are on the correct road and that not all of the great music has been written?

A former member of the Austin, Minn. high school orchestra and band, Wallace Benton, has recently been made major of the Reserved Officers' Training Camp. While at the University of Minnesota, he had been chosen "All-American" drum major with the record for high throws of the baton.





**C. E. NORMAN**  
Director Ormsby Village Band  
Anchorage, Ky.

**T**HE demand for quick band and orchestra development, and speedy results in instrumental classes, grows with the passing of each day. Advertisements read "A playing band developed in 12 weeks," and that is painfully truthful in some cases, depending entirely upon the teacher and pupils as to the correctness or incorrectness of the statement. All of which means that the up-to-the-minute, progressive teacher of bands must come up to the demands of the schools and individuals or be cast into the discard.

I have spent considerable time, effort and money in the collection of suitable material for the teaching of bands and classes quickly and thoroughly. And I find that a band can make a lot of progress in 12 weeks, providing the instructor selects his material with the utmost care. Even

# Rock or Sand?

## Upon Which Is Your School Band Built?

By C. E. Norman

so, I always ask the boastful band-leader or teacher "How firm is the foundation upon which this band is built? Does your band have sufficient foundation and knowledge of the fundamentals to return to the rehearsal room after its first concert and start work on another concert to be played within the month?"

If the band is not grounded in the fundamentals sufficiently to go ahead with a second concert within the month then I say that it is only a matter of time before the organization goes to pieces, and, more than likely, can never be brought together again. On the other hand, if the teacher has taken time to build solidly a beautiful picture is presented. At the end of three years we see a beautifully uniformed band, well-sponsored, playing high type programs and well backed financially.

At the present time I am in charge of the Ormsby Village Band, which is sponsored by the Louisville and Jefferson County Children's Home, at Anchorage, Ky. The children are not placed in the home for a definite time. One day the band numbers thirty, the following day it has dropped to twenty. This situation creates a stupendous turnover in the band annually—about 70%. During the past three years I have taught about 250 boys, over 100 of whom became members of the regular band. The band has toured six states, won the Class C championship at the Kentucky Music Festival, 1930, and participated in the National Contest for High School Bands at Flint, Mich., the past May. All of this accomplished in spite of the fact that a very large percentage

of the boys leave the band each year. I record these facts to show that I have had some experience with the "quick development" problem.

After teaching this band for a period of three months I realized that I was up against a tremendous problem because of the large turnover in the school's population; which, of course, affected the personnel of the band. So I decided to save as much time as possible, teach as thoroughly as possible and make the routine as interesting as possible. I pass up the 12-week idea and take up, rather, a six months' program. Knowing the time and trouble it took me to accumulate suitable material for teaching a young band, I am sure that some teachers, directors, instructors will appreciate a list such as the following. The material is listed in the order in which I use it. I say this, however, if the teacher seems to be getting splendid results from the first book in the list, stick to it. In compiling this list I tried to interest the pupil because each number is tuneful, yet offers some technical difficulty.

1. GRIFFEN'S FOUNDATION TO BAND PLAYING. Fred O. Griffen, Jenkins, Kansas City. Exercises Nos. 1, 2, 3, 4, for tone production. Ex. 23, 16, 25, 27, 28, 26, 32, 33, 42, 43.
2. After completing the above exercises the following study is necessary to ground the student in the fundamentals: MADDY'S TRI-TONE FOLIO. J. F. Maddy, Carl Fisher. Ex. 1, 2, 3, 4, 5, 6, 11, 12.
3. TRANSITION BOOK. Metcalf, Fillmore, Cincinnati. After playing every number in this book with the

## A Grade School Band of Note

AS IN the history of every organization, the Holy Rosary Academy Band, which today parallels any school grade band of its size, had its trials and discouragements. In spite of yearly handicaps which accompany every boarding school, due to the absence of its old and tried members, the band today is progressing famously and at the end of a few months will again have reached its zenith.

With the help of generous benefactors and friends, the various instruments needed for such a society, together with the band suits, were soon supplied; the boys, however, did their part by giving several programs, thus helping the good cause along. The suits are very elaborate, consisting of a blue cape, lined with gold, blue and gold caps to match, white trousers and black belts.

The above is a picture of the Holy Rosary Academy band. Much credit and encouragement is due the boys for the enthusiasm and interest taken by each and every member to render this musical body a complete success.



Although it has been in operation for only a few years many interesting concerts have been given and they have had the pleasure and honor of broadcasting over station WBCM (Bay City, Michigan).

This musical foundation afforded the boys at Holy Rosary Academy enables them, after graduating from the eighth grade, to enter high school bands and orchestras and take leading parts in the same.

exception of the last march, repeat at a fast tempo, including the last march.

4. JUNIOR BOOK. Russell, Barnhouse, Oskaloosa, Iowa. Play only the following numbers: Good Sportsman; Prep, March; Grand Review; Honor Roll.
5. BENNETT BAND BOOK No. 1. a. Activity, Project, Summit.
6. BENNETT BAND BOOK No. 2. Delmar, Sabo, College Days.
7. BENNETT BAND BOOK No. 1. Returning to Book No. 1, using easy 6/8 marches, Safety and Mutual, and the very tuneful and easy overture, Ambition.

You will notice that I set no definite time for an exercise. That depends entirely upon the teacher and the group. But if this routine is followed it will be found that each exercise leads progressively to the next. And, too, the exercises are melodious and pleasant although each offers something new and helpful. While I have heard that teaching melodies is not good pedagogy, I am of the opinion that it is unquestionably good pedagogy—but,

the pedagogue must understand his work and pupils thoroughly and fundamentally. The principal objection should be that some of the all-important fundamentals are likely to be skipped unless a certain amount of caution is given the lesson plans.

In conclusion let me say that I have the greatest respect for the teacher who can and does develop a band in twelve weeks. It can be done, but for the time being I am going to continue to try to develop my pupils on the six-months' plan. At the end of that time I am sure they will have developed sufficient interest to take up the necessary scale, interval, arpeggio practice.

*Terra Firma is under the Ormsby Village Boys' Band, both literally and musically.*





# Seen, Heard and Read

## Tabor Academy Graduates Continue Band Work

Graduates of the Tabor Academy of Marion, Mass., seem to find little difficulty in "making" a college or university band. Three June graduates, Thomas Hersey, Alpheus Lyons and Roger Hefler are members of the R. O. T. C. band at the University of Maine, and Herbert Jackson is in the Dartmouth band.

Because of their success at their initial concern this year, the Shore high school band of Euclid Ohio, was sent to Upson to present a program.

## News and Views from Geneva, Nebr.

The following chatty news was received from a correspondent in Geneva, Nebraska.

"The Geneva Central hi band is going ahead this year. We are using 'Morning, Noon and Night in Vienna' at present, but expect to use Hungarian Dance No. 6 soon. We are used at many programs, including all class plays. We are out to down Pawnee City and Gothenburg this year.

"It may be interesting to know that our band has given to football many players, even our 1930 Board of Directors with 'Herb' Reichert as President, 'Re' Wilson as librarian and 'Gub' Moss as student director. Reichert is a thorn to all of our opponents. His musical instrument is the trombone.

"Our director is credited with this write-up: 'The director of bands, Paul W. Curtiss, needs no introduction to the people of Fillmore County. He has been engaged in band work in Geneva and nearby towns for the past fifteen years. He holds a special band teachers' certificate, having passed his examination with one of the highest grades in the state.'

"During the world war, Mr. Curtiss was chosen as solo cornetist of the first band organized in a medical corps of the United States Army.

"The Geneva band does not participate in 'bootleg' contests as the Nebraska Wesleyan contest or the Nebraska State Fair contest. Since the N. S. B. & O. Ass'n and the other groups that THE SCHOOL MUSICIAN associate with does not recognize these

contests, so we do not take part in them.

"You may be interested in knowing that last year B. A. Higginbotham, a Geneva boy, who was the solo cornetist in the 1928 band, was making a real name for himself. Last year he was student director of the Bradley Polytechnic College band of Peoria, Ill."

## Represent Georgia Tech

When Georgia Tech's band was unable to afford the trip to the Pitt stadium for the Carnegie-Georgia Tech game during October, the Langley high school band of Pittsburgh, Pa. represented them, and gave a fine exhibition of drilling formations and playing.

## Band Helps Homecoming Celebration

The Hyde Park high school of Chicago celebrated its homecoming football game with a number of innovations, one of which was an assembly in a large Chicago theater at which the band and football team occupied the stage during the speeches and pep session. The assembly was followed by the regular theater program. Sidney Eckstone is the newly selected drum major for this band.

## Norfolk Musicians Kept Busy

Vernon L. Wood has the following news to report about musical activities in the Senior High School of Norfolk, Nebraska.

"Music has an important place in the Senior High School of Norfolk, Nebr. Over 125 students of the school are improving the opportunities offered them in Orchestra and Band instruction.

"There are now forty members in the Senior band. Regular class rehearsals are conducted twice each week, the schedule being too crowded to permit more. The junior and beginners' bands are progressing nicely, each group being assigned to regular class periods.

"The orchestra is always ready to furnish music for various community and school activities, including operettas and class plays. The senior band plays an important part in the athletic events of the year, as they lead the

parades and furnish music for the night football games of high school and junior college.

"The value of these various musical organizations is recognized by the citizens of the city and the Chamber of Commerce is working on a plan to uniform the band.

"The municipal band, which includes a large number of Senior high school band members has just closed a very successful concert season.

"Both municipal and high school bands are under the direction of Walter H. Reed, who has state-wide recognition as a band leader."

## Hear Sousa's Band

The Centralia, Ill. high school band feel that they still have a long ways to go to reach the topmost pinnacle of musical fame, after hearing John Phillip Sousa's band. They journeyed to Carbondale to hear the concert in October.

## Fourteen Bandsmen

### Lack Uniforms

Eastern high school band of Lansing, Mich. found it a hard, tedious job to outfit its members in new blue and gold uniforms. Fourteen of the 65 instrumentalists were obliged to forego the pleasure of playing at the football games because of the necessary regalia. Then the students, teachers and parents came to the rescue with a rummage sale in order to bedeck the luckless fourteen. W. R. McIntire is the director of this band, and Getchil Campfield, the newly elected captain and concert master. The new drum major is Merrill Woolpert.

## Poky Soloists Practice

Instrumental soloists of both band and orchestra in the Pocatello, Idaho high school have begun the task of selecting and mastering a solo for the Annual State contest next spring. They have a law eliminating last year's first place winners from competing, which takes out two of their star players, Don Porter, baritonist and Stanley Erickson, bassist but a group of new players have been developed to uphold the Pocatello record. Soloists in this school are much in demand at club and civic entertainments. Mr. Schnable is the director of music.

### Substitute for Navy Band

Substituting for the Navy band was the pleasure of the Elkhart high school band of Elkhart, Ind. October 11th when they played the Navy songs at the Notre Dame-Navy game at South Bend. They saw a great game.

On Thanksgiving Day the Central high school band of Bridgeport, Conn. will make its second appearance of the year, when they play at the Central-Warren Harding football game. Their opponents will also have a band on the field. Mr. Bayers is the director of the Central band. Temporary uniforms consisting of a red sweater with the letters B. H. S. in black across the front will be worn by the 34 band members. Their first appearance this year was at the Teachers' Convention on October 24th.

Harmonica classes for teachers are being offered by the East Oakland school of California.

Stanley King, a former student at Central high school of Flint, Mich. has been made a member of the Rochester Philharmonic orchestra, of which Foosens is conductor. Mr. King was a former member of the state championship string quartet, Central's orchestra and the first chair in the viola section of the Flint symphony orchestra.

### Michigan Girls' Band Organized

Up in Benton Harbor, Mich. a new girls' band has been organized this year. So far 22 girls are rehearsing regularly and the interest of non-members would indicate that this number will soon increase considerably. Franklyn Wiltse, the director of both the boys' and girls' bands, believes that bands of mixed members lose their keen band appearance and consequently has effected this arrangement. Music credit is given to both the boys and girls.

The Classical high school band of Worcester, Mass. has started a very active season which includes playing at three football games and several outside engagements. Two orchestras at this school are also tuning and toning up for various appearances.

### Hear Damrosch Via Radio

The Music Department of Washington Irving high school of New York plan to tune in on all of Walter Damrosch's lectures on music appreciation and other good programs. They have

installed an electrically operated phonograph which will be used to amplify the radio waves from their receiving set to such an extent that they can be heard throughout their auditorium.

### Ludington Has Dance Orchestra

Ludington, Mich. high school has organized a dance orchestra which is extremely popular with the students. At a recent assembly the regular concert band and the dance orchestra both appeared—the orchestra's first appearance. The new group will play at various school affairs. Instrumentation consists of two violins, four saxophones, three trumpets, a sousaphone, drums, piano and trombone. Five of the thirteen members are girls.

One of the latest activities of the Bismarck, North Dakota high school band was a concert at the corn show held in their home town last month.

The high school band world welcomes Princeton high school of Princeton, West Virginia, who are just learning to tune up their instruments and starting down the musical pathway.

Despite the fact that it was so cold that it was difficult to produce tones on brass instruments, the Lake View high school of Chicago, played at a recent football game and received a great deal of praise for their loyalty and showmanship.

### Sell Pom-Poms to Raise Money

In order to make money to help send representatives to the Sectional Chorus of the Southwestern Music Supervisors' Convention, which will be held in Colorado Springs, Colorado next spring, the Girls' Glee Club of Wichita, Kans. high school sold hand-made pom-poms to football enthusiasts at one of their games.

Barron, Wisc. and Eau Claire, Wisc. high school orchestras gave special concerts at the Northwestern Wisconsin Teachers' Association convention held in Eau Claire recently, and were well received by the audiences. An All-District selected orchestra under the direction of Donald I. Boyd, also appeared at this convention with a splendid concert.

The Lake View high school of Chicago has its band business well organized. Captain Walz is the director and in two years he has built up an 18-piece band into a second band of 50 players, a concert band of 60 pieces and three beginners' bands. The con-

cert band has been busy practicing marches and school songs for their appearances at the games. S. Keach is the new drum major for the year. The band is planning to have an assembly and a concert in December.

### Roosevelt Musicians Picked for All-Chicago Concert

The Roosevelt high school of Chicago is holding a piano contest preliminary to an all-city piano contest which is being sponsored by the board of education. The best three chosen at Roosevelt will be sent to the finals, and the student chosen as the best in the city will have the honor of playing at the All-Chicago high school orchestra concert to be held in April.

The representatives already picked from Roosevelt for this concert are Harold Becker, Bernard Coopersmith and Harold Koch, violinists; Don Pagenta, French horn; Ray Goldstein, bassoonist, and Israel Greenfield, cello. They rehearse with representatives from other North Side high schools every Wednesday. Students chosen to represent South Side high schools are rehearsing in their own district. An innovation has been made for the pianist in the Roosevelt orchestra, in that a reed organ has been purchased for the purpose of supplementing the lower string section. It is believed that this will improve the tone of the orchestra considerably.

A fine brand of sportsmanship was displayed by the York and Ettelton high school bands of Pennsylvania when they united to play selections between halves at a football game recently in which they were opponents.

Ponca City, Oklahoma has sprouted a new drum and bugle corps in addition to its band and orchestra. Ten drummers and 10 buglers comprise the group under the direction of L. D. Peters.

### Offer Prize for Best All-Around Musician

In order to arouse interest among band and orchestra members at the Senior high school at Dubuque, Iowa, the director, Ferdinand Di Tella has offered an award to the most outstanding boy or girl in the department. The award will probably be a silver loving cup. The director will submit the names and the students themselves will vote upon them. The orchestra has just received two sousaphones and are well on their way to complete instrumentation.

# I Invite You, One and All, to Take Active Part In Choosing the Numbers for 1932 State and National Band and Orchestra Contests



## This Calls for Your Immediate Attention

**T**HE Committee on Instrumental Affairs of the Music Supervisors National Conference will meet in a few weeks, probably in December, to take up the question of the test pieces for the 1932 state and national school band and orchestra contests. The Committee invites the suggestions of the school instrumental leaders in compiling these lists, which must be prepared this early because the experience of the past has shown that there is frequently delay in getting out the desired numbers, especially where new or fuller editions are needed.

*It is the Committee's policy not to repeat any number which has been used during the last four years, and THE SCHOOL MUSICIAN will print the list of pieces which have been used since 1927, as an aid to those with numbers to suggest.*

The list of test pieces, as it has been issued during the last few years, has included a required number for each of Classes A, B and C in the National, a list of two alternative recommended numbers for use as set pieces in state contests, and a selective list of fifty, for both state and national events. It is in the preparation of the selective list that the Committee is especially desirous of having the opinions of the school music directors. The task is a large one, involving much care and thought and the examination of hundreds of compositions, with the needs of school instrumental groups of varying degrees of proficiency always in mind. The Committee will therefore be appreciative of assistance rendered by those in direct contact with the schools, and it is frank to state that suggestions contributed before the list is compiled are valuable far beyond criticism of the choices made after these are published.

It is hoped that members of the National School Band and Orchestra Association in particular will submit numbers for the list, but the invitation is not confined to this body. Suggestions may be sent in either to myself as follows: C. M. Tremaine, secretary of the Committee on Instrumental Affairs, 45 West 45th Street, New York, or to THE SCHOOL MUSICIAN, which will see that they are properly forwarded. In each case the writer should indicate whether he is director of a band or orchestra, and for which of these groups the recommendations he is submitting are intended. He should also state his address and the number of school bands or orchestras he conducts.

(Signed) C. M. TREMAINE,

Secretary and Treasurer,

National School Band and Orchestra Assn.

## Here Is the List of All Numbers Used Since 1927

Composer	Title and Class
<b>Amari</b>	Menuet Ancien (1931), D & Jr H.
<b>Bach</b>	Gavotte and Musette—NRN-D-1928, D. Largo from Double Concerto for Violins (1930), A. Bourée in G minor (1931), D & Jr H. Sarabande and March (Master Series No. 2) (1931) D & Jr H.
<b>Beethoven</b>	Turkish March (1928-1929), A & B. First Movement, First Symphony (1929), A & B. Egmont Overture—NRN-A-1929 (1928), A & B. Eroica Symphony—1st Movement (1928), A & B. Andante Cantabile from 1st Symphony (NRN-C-1930) C & D. Finale from Symphony No. 1 (1930), A & B. Overture, Leonore, No. 3 (1931), A & B. Symphony No. 5, First Movement (1931), A & B. Military March in C and Adagio from Sextet, Op. 8 (Master Series No. 8) (1931), C D & Jr H. Country Dance No. 1—SRN-C-1930, A & B.
<b>Berlioz</b>	Overture, Roman Carnival (1931), A & B.
<b>Bizet</b>	Farandole from "L'Arlesienne Suite No. 2" (1928-1929), A & B. Intermezzo from "L'Arlesienne Suite No. 2" (NRN-C-1929) (1928), C. Prelude to "L'Arlesienne Suite No. 2" (1928-1929), C.
<b>Block</b>	Historiette and Hackh, The Tin Soldier (Elementary Series No. 6) (1931), C D & Jr H.

Composer	Title and Class
<b>Boieldieu</b>	Call of Bagdad Overture (1928-1929), D.
<b>Brahms</b>	Hungarian Dance No. 5 (1928-1929), C. Academic Festival Overture (1930), A & B. Waltzes (2) (1930), C & D. Hungarian Dance No. 2 (1931), C D & Jr H.
<b>Bruch</b>	Kol Nidrei (1931), A & B.
<b>Busch</b>	Ozarka Suite (SRN-B-1930), A & B. Two movements from "In the Woodland" or "Lyric" Suites (1931), A B C D & Jr H.
<b>Chabrier</b>	Espana (1931), A & B.
<b>Chenoweth</b>	Harvest Festival (1930), A & B.
<b>Cherubini</b>	Overture, Anacreon (1931), A & B.
<b>Chopin</b>	Mazurke (1928-1929), C. Mazurke, Op. 68, No. 3 (SRN-C-JrH-1931), C D & Jr H.
<b>Clark</b>	Tschaikowsky Suite (1930), A & B.
<b>Clarke</b>	At the Spinnet (SRN-D-1930), C & D.
<b>Coerne</b>	Exaltation (1928-1929), C.
<b>Conte</b>	A Song of Summer, Intermezzo (1930), C & D.
<b>Coon</b>	By Candle Light (SRN-D-JrH-1931), C D & Jr H.
<b>Cooperin</b>	Sarabande (Master Series No. 4) (1931), C D & Jr H.
<b>Delibes</b>	Ethiopian Dance from "Sylvia" (NRN-B-1928) (1929), A & B.
<b>Dvorak</b>	Largo from "New World Symphony" (1928-29), A & B. Slavonic Dance (1928-1929), A & B.



- Composer Title and Class
- Scherzo from "New World Symphony" (1930), A & B.  
 Slavonic Dance No. 2 (1928-1929), C & D.  
 "New World Symphony," First Movement (1931), A & B.  
**Frank**—1st Movement, Symphony in D Minor (NRN-A-1931), A & B.  
**Friml**—Two Movements from "Po-Ling and Ming Toy" (1931), A B C D & Jr H.  
**Gluck**—Dance of the Happy Spirits from "Orpheus" (1928-1929), C.  
**Goldmark**—The Call of the Plains (1928-1929), A & B.  
**Gounod**—Funeral March of a Marionette (1928), C.  
 Marche Romaine (1928-1929), D.  
**Gralinger**—"Gay and Wistful" and "Gumsucker's March" from the Suite "In a Nutshell" (1931), A B & C.  
**Grieg**—The Last Spring (1928-1929), A & B.  
 Norwegian Dance (1928-1929), C.  
 Christmas Music (1930) (1931), C & D & Jr H.  
 Heart Wounds (SRN-C-1930), C & D.  
 Hymn to the Norse Gods (1931), C D & Jr H.  
**Hadley**—May Day Dance (NRN-B-1929) (1928), A & B.  
 Air Plaintif and Gigue (SRN-B-1930), C & D.  
**Halvorsen**—Triumphal March of the Bojars (1930), A & B.  
**Handel**—Largo (1928-1929), D.  
 Menuet from F Major Concerto (1928-1929) D.  
 Sarabande and March from Sonata No. 2 (Master Series No. 6) (1931), C D & Jr H.  
**Hanson**—Nordic Symphony, First Movement (SRN-A-1931), A & B.  
**Hartmann**—March of the ABC's (Elementary Series No. 7) (SRN-D-Jr H-1931), C D & Jr H.  
**Haydn**—Menuetto from Third Symphony (1928-29), C.  
 Andante from "Surprise" Symphony (1928-1929), C.  
 Minuet from Symphony No. 2 (SRN-D-1930), C & D.  
 London Symphony in D Major, First Movement (SRN-A-1931), A B & C.  
 Capriccio in A (1931), C D & Jr H.  
**Hungarian**—Rackoczy March (1930), A & B.  
**Jensen**—The Happy Wanderer (NRN-D-Jr H-1929) (1928), D.  
**Jungnickel**—(arr. by) —Köl Nidrel (1930), A & B.  
**Karoly**—Attila Overture (SRN-D-1930), C & D.  
**Lasarus**—Hunting Song (SRN-C-Jr H-1931), C D & Jr H.  
**Liast**—Les Preludes (1930), A & B.  
 Liebestraum No. 3 (SRN-B-1931), A & B.  
**Lully**—Gavotte in D Minor (1929), A & B.  
**MacDowell**—Scherzo from Sonata Tragica (1928-1929), A & B.  
**Manney**—Pensee (1928-1929), C.  
**Mendelssohn**—Fingal's Cave Overture (1928), A & B.  
 Symphony No. 4 in A (Saltarella) (Finale) (1930), A & B.  
 Canzonetta (1930), A & B.  
 Consolation and Tarantella (SRN-C-1930) A B C & D.  
 Overture, Midsummer Night's Dream (1931) A & B.  
 Spring Song (Master Series No. 7) (1931), C D & Jr H.  
**Moszkowsky**—Spanish Dance No. 4 (1930), A & B C D.  
**Mozart**—Allegro from "Eine Kleine Nachtmusik" (1928-1929), A & B.  
 Allegro from 12th Symphony (1928-1929), A & B.  
 Minuet from Symphony in E Flat (1930), A & B.  
 Jupiter Symphony, First Movement (1931), A & B.  
 Overture, The Magic Flute (1931), A B & C.  
 Overture, Don Giovanni (1931), A B & C.  
 Overture, Belmont and Constance or Il Ratto del Seraglio (1931), A B & C.  
**Old English**—Three Morris Dances (NRN-C-1928) (1929), C.  
**Pierre**—Patrol of the Tin Soldiers (1930), C & D.  
**Raff**—Parting March from "Lenore" Symphony (1928-1929), C.  
 Romance in F, Op. 3, No. 2 (1931), C D & Jr H.  
**Rameau**—Rigaudon (Master Series No. 4) (1931), C D & Jr H.  
**Rehmann-Clark**—Grieg Suite (Complete) (1928-1929), C.  
 Schumann Suite (Complete) (1928-1929), D.  
**Reinhold**—Nocturne (Elementary Series No. 7) (1931) C D & Jr H.  
**Rimsky-Korsakoff**—The Young Prince and Princess from "Scheherazade" (1931), A & B.  
 Song of India (NRN-C-1931), C D & Jr H.  
**Roberto**—La Belle Zingara (1930), C & D.  
**Rubinstein**—Twilight (1928-1929), C.  
 Kamenel Ostrow (1928-1931), C D & Jr H.  
**Saint-Saens**—Marche Militaire Francaise (1928-1929) A & B.  
 Danse Macabre (1930), A & B.  
**Scharwenka**—Barcarolle in G (1928-1929), C.  
**Schubert**—Ballet Music from "Rosamunde" (1928), A & B.  
 Moment Musicale (1928-1929), C.  
 Unfinished Symphony, 1st Movement (1930), A & B.  
 Ballet Music from "Rosamunde" (Contest Edition) (NRN-B-1931), A B C D & Jr H.  
 Sinfonietta (SRN-B-Jr H-1931), C D & Jr H.  
 Linden Tree (1931), C D & Jr H.  
**Schumann**—The Album (1928-1929), D.  
**Sibelius**—Valse Triste (1928-1929), A & B.  
 Finlandia (SRN-A-1930), A & B.  
 In Mournful Mood (1930), C & D.  
 From the North (1931), A & B.  
**Sowerby**—Irish Washerwoman (1928-1929), A & B.  
 Money Musk, Country Dance Tune (1931), A & B.  
**Stocastel**—Song of the Volga Boatman (SRN-A-1930), A & B C D.  
**Stringfield**—Cripple Creek (SRN-B-1930), A B C & D.  
**Thomas**—Overture, Mignon (1931), A & B.  
**Tschankowsky**—Andante Cantabile from 5th Symphony (NRN-A-1928) (1929), A & B.  
 Valse des Fleurs from "Nutcracker Suite" (1928-1929), A & B.  
 Song Without Words (1928-1929), D.  
 Barcarolle (1928-1929), A & B.  
 Symphony No. 6, 2d Movement (1930), A & B.  
 Trepak-Dance Russe from Nutcracker Suite (1930), A B C & D.  
 Barcarolle—The Seasons (SRN-A-1930), C & D.  
 Finale (Allegro con fuoco) from Symphony No. 4 (1931), A & B.  
 Sweet Dreams and Humoresque (Master Series No. 12) (1931), C D & Jr H.

- Composer Title and Class
- Wagner**—Rienzi Overture (1928-1929), A & B.  
 Prize Song from "Meistersinger" (1929) (1931), C D & Jr H.  
**Pannhauser**—Overture (1930), A & B.  
 Meistersinger Overture (NRN-A-1930), A & B.  
 Siegfried Paraphrase (1931), A & B.  
**Weber**—March of the Peasants (1928-1929), C.  
 Overture, Der Freischütz (1931), A & B.  
 Overture, Oberon (1931), A & B.  
**White**—On the Bayou (1930), C & D.  
**Williams**—A Bach Suite (1928-1929), C.  
**Wolff-Ferrari**—Overture, Secret of Suzanne (1931), A & B.  
**Wrangel**—Romance (1928-1929), C.

## Band Contest Numbers, 1928-1931, inclusive

- Composer Title and Class
- Akimenko**—On the Volga—Overture (SRN-1931), D & Jr H.  
**Albeniz**—Midsummer Night's Serenade (1930), A & B.  
**Alexander**—Colossus of Columbia (1929), Massed.  
**Auber**—Masaniello Overture (1929), C D & Jr H.  
**Bach**—Chorale and March from Bach Suite (SRN-1931), C.  
 Chorale from Junior Band Course (1931), C D & Jr H.  
**Balfe**—Bohemian Girl Overture (1928), A & B.  
**Beethoven**—Egmont Overture (NRN-A-1930), A.  
 Theme from Violin Concerto (1931), C D & Jr H.  
 Menuet in G (1930), C & D.  
 Moonlight Sonata, First Movement (1930), C & D.  
**Beghom**—Prelude (1928), A & B.  
 Prelude (SRN-C-1930), C.  
**Bendix**—The Gentle Dove (1928), D.  
**Beyer**—Mayflower Gavotte (1929), C D & Jr H.  
**Biset**—Prelude to "L'Arlésienne" (1929), A & B.  
**Borowski**—Adoration (1930), A & B.  
**Brahms**—Hungarian Dance No. 6 (SRN-B-1931), B.  
**Briegleb**—Two Oriental Sketches (1928), A & B.  
 Two Oriental Sketches (NRN-B-1929), B.  
**Bunch, Carl**—Chant from the Great Plains (NRN-A-1929), A.  
**Cesek**—Twilight (1928), D.  
**Chaminade**—Scarf Dance (1928), C.  
**Chapi**—Courts of Granada-Suite (1931), A & B.  
**Clark**—Schumann Suite (SRN-D-1930), D.  
**Claypoole**—Nuvida (1928), C.  
**Coate**—Harmony Queen Overture (1928), C.  
**Cook**—March, "Fighting Bob" (1928), Massed.  
**Cooke**—Sea Gardens (SRN-B-1930), B.  
**Crist**—Arabian Dance (1930), C & D.  
**Cul**—Orientale (1930), C & D.  
**DeKoven**—Recessional (1931), C & D.  
**Delibes**—Ballet Suite "La Source" Nos. 1 & 2 (1929), A & B.  
 Ballet Suite "La Source" Nos. 1 & 4 (1929), A & B.  
**Deluca**—Athens the Beautiful (1928), A & B.  
**Deppen**—A Japanese Sunset (1928), C.  
**Drigo**—Heart of Harlequin (1928), C.  
**Dunont**—Rosita (1928), D.  
 Rosita (1929), C D & Jr H.  
**Dvorak**—Largo from "New World Symphony" (1928), A & B.  
 Songs My Mother Taught Me (1930), C & D.  
**Eilenberg**—First Heart Throbs (1929), C D & Jr H.  
**Elgar**—Salut d'Amour (1929), C D & Jr H.  
**Elle, J.**—Queen of the Night (NRN-B-1928), B.  
 Queen of the Night (1929), A & B.  
**Erkel**—Hungary-Lassio Overture (1931), A & B.  
**Farrar, O. H.**—Bombarde (1929), Massed.  
**Fillmore**—136th U.S.A. Field Artillery (1928), Massed.  
 Project March (1928), Massed.  
**Flemming**—Integer Vitaw from Junior Band Course (1931), C D & Jr H.  
**Flotow**—Stradella Overture (SRN-B-1930), A & B.  
**Franklin**—Shades of Night (1928), C.  
**Friedman**—Slavonic Rhapsody (1930), A & B.  
**Gabriel-Marie**—Serenade Badine (1928), C.  
 Serenade Badine (1929), C D & Jr H.  
**Ganne**—La Czarina (1929), C D & Jr H.  
**Gillet**—Au Moulin (1928), D.  
 Coeur Brise (1928), D.  
**Gluka**—Valse Fantasie (1931), A & B.  
**Gluck**—Dance of the Happy Spirits (1931), C D & Jr H.  
**Godard**—Berceuse (1928), D.  
**Goldmark**—Bridal Song from Rustic Wedding Symphony (SRN-C-1930), C & D.  
**Gomes**—Il Guarany—Overture (1931), A & B.  
**Gounod**—Dio Possente (Cavatina from Faust) (1928), D.  
 Mirella Overture (1928), C.  
 Prelude to "Faust" (NRN-C and Jr. H-1931), C & Jr H.  
**Gralinger**—Children's March (1929), C D & Jr H.  
 Country Gardens (1931), C D & Jr H.  
**Gregh**—Quietude (1930), C & D.  
**Grieg**—Grieg Suite Nos. 2 and 5 (1931), C D & Jr H.  
 Heart Wounds (1929) (NRN-D-1929), D.  
 Huldigungsmarsch (1929), A & B.  
 Introduction from Sigurd Jorsalfar (1929), A & B.  
 March of the Dwarfs (1929), A & B.  
 On the Mountains (1929), A & B.  
 Wedding Day at Trollhaugen (SRN-A-1930), A.  
**Grünenwald**—Rhinefels Overture (SRN-C-1930), C.  
**Hadley**—"Prelude" from Suite Ancienne (NRN-C-1928), C.  
 "Prelude" from Suite Ancienne (1930), A & B.  
 Herod-Overture (1931), A & B.  
 Silhouettes—Suite (Parts 144) (1931), A & B.  
 Song of the Marching Men (SRN-B-1930), A & B.  
**Hall**—Tenth Regiment March (1928), Massed.  
**Hovea**—Determination Overture (1928), D.  
 Determination Overture (1928), A & B.  
 Gypsy Festival—Overture (1931), C D & Jr H.  
**Herbert**—Irish Rhapsody (1929), A & B.  
 March of the Toys (1928), A & B.  
**Hosmer**—Southern Rhapsody (1931), A & B.  
**Huff**—Magneza Overture (1929), C D & Jr H.  
**Huff, Will**—The Premium (1929), Massed.  
 (Continued on page 32)

# Chopin's "Etude"

## A Composition Requiring Mature Understanding

By Theodora Troendle

**T**HOUGH this great composition is titled "Etude" and is included in a set of 12 pieces, the rest of them typical studies in that they stress technical difficulties and fluency, one wonders why Chopin included this beautiful composition in that category. The title "Nocturne" would seem to fit it infinitely better. It is a composition in which the composer reaches such heights of musical feeling that he seems to lay bare his very soul. It is almost ballad-like in its dramatic vivid portrayal of struggle and conflict and its conclusion is filled with a resignation that seems to be the final and supreme message of art. It is a composition that will appeal more to the mature performer and listener than to the younger for whom life is still a glorious adventure and for whom the future still portends victory, never defeat.

The first eight measures are a wistful questioning; the wonder of the sensitive soul who feels deeply but yet sees clearly. The next 12 measures breathe defiance, and the second and third pages open revolt; the last page submission. Like the Chopin ballads the whole gamut of emotion is included also the most varied and exacting of technical demands. Exacting as this piece is, its obstacles do not seem awesome, judging from the number of intrepid performances one hears on every hand. For the majority of students the technical difficulties obscure entirely the meaning and conception of the music. First of all, double notes are hard to play smoothly. It is difficult to bring out a sustained melody particularly when the same hand must take care of the under or accompanying notes as well. Most performances one hears are jerky, the melody un-

vocal and the rhythm distorted. I would advise counting eight to a measure to further insure evenness. I would further advise practicing the right hand alone. Sing your melody frequently, and then try to emulate the inflections with your fingers. The passage in double sixths is where one's difficulties commence in earnest, and the figure in double fourths for both hands contrary motion is a hurdle for even the most fluent technician. I would advise taking one phrase at a time and practicing each hand separately, achieving perfect legato and smoothness before attempting the same phrase together. At measure 46 you will find 8 measures of a repeated figure in double sixths. Do not attempt practicing the entire eight measures at once but divide the passage off. It has clearly defined little subdivisions, five short little figures and a sixth, longer and most difficult. Be sure to follow the composer's instructions as to the phrasing, for you will find your difficulties considerably simplified by phrasing off in pairs. The phrasing, however, should not be a definite break. It must give the effect of a violinist changing from an up stroke to a down with his bow. I would commence to the passage mezzo-piano so as not to exhaust your strength before the end of the figure. Above all, remain relaxed. The last page is practically as the first and the problems are identical. Play it, however, more reminiscently, more introspectively. Do not attempt the composition at all unless you are reasonably able to cope with its difficulties and unless the tragic beauty and pathos of this exquisite work of art deeply find an echo in your heart. It would be a sacrilege to otherwise approach it.

### Facts About Music

It is surprising that Ignace Jan Paderewski, the famous pianist, has not kept himself better informed as to the musical progress of the United States. Recently he said that the automobile is the most dangerous thing in competition with music; that it takes people away from music more than anything else.

The facts are that more money is now being spent yearly for music in the United States than ever before, the total amount being estimated at over \$800,000,000. Metropolitan centers such as Chicago, New York, Cincinnati, Philadelphia, Boston, St. Louis, Detroit, Minneapolis and Los Angeles have their symphony orchestras. Chicago and New York have their opera houses, and other leading cities their regular opera seasons. Orchestras, bands and glee clubs are being organized in universities, high schools, junior and grade schools. Business and industrial concerns have their musical activities, which are composed of the employees. National educators have brought their influence to bear to make musical education part of the school curriculum. The radio is bringing music into millions of homes throughout the land.

HARRY EDWARD FREUND.

A series of concerts by the Amarillo high school band, under the direction of Oscar Wise will be presented during the winter.

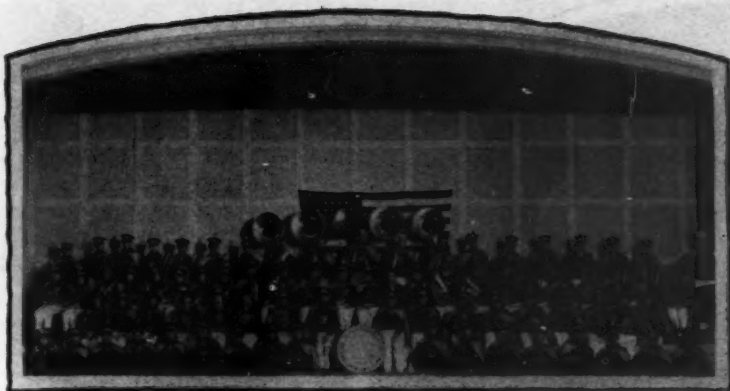
The Newton high school band of Pittsburgh, Pa. didn't need any campaign for members at the start of the school year, as ninety instrumentalists appeared at the first rehearsal.

The German club of Sequoia Union high school, Redwood City, Calif. has organized a band.

The Central high school orchestra of Minneapolis, Minn. was asked by Thaddeus P. Giddings, supervisor of music to play at the Minnesota Education Association convention.

Traveling by bus, the Benton Harbor, Mich., high school band went to Muskegon for the game there with the Muskegon high school, and won deserved praise from their opponents as well as supporters by their excellent musicianship and "field technique." This band recently received \$200 for services given at the Hartford Fair and purchased a new drum and other equipment with the money. Karl Schlabach is the director.

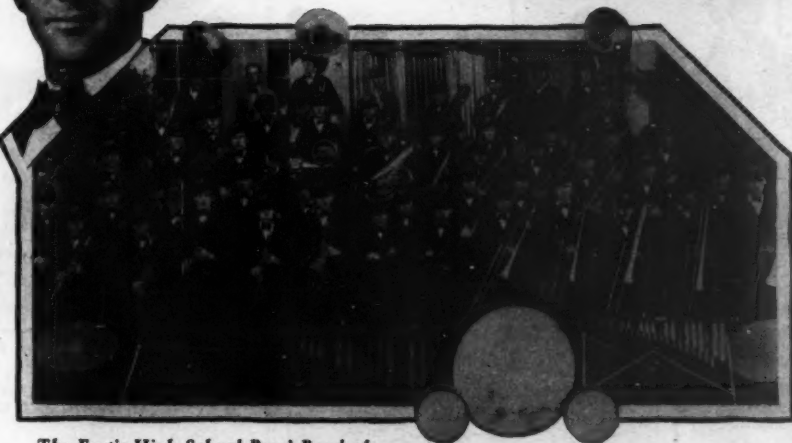
# More 1930 Prize Winners



*The Soldiers' Memorial Band of the Anaconda, Mont., High School. Charles R. Cutts is the director of this State Champion Band.*



*The Mason City High School Band has been State Champion of Class A in Iowa for two years. Gerald R. Prescott is the director.*



*The Eustis High School Boys' Band of Florida have three State Championships to their credit. Capt. J. B. O'Neal is the director.*



*Quincy High School Concert Band of Illinois under the direction of Paul E. Morrison took first honors in Class A in their State in 1930.*



*The Roosevelt High School Band of Kent, Ohio, is a fast riser in Class B. A. Hoyer Godfrey is the director.*





*The John Adams High School Orchestra of Cleveland, Ohio, were the winners of third place in the National Class A contests at Lincoln. Amos G. Wesler is the director.*



*The Dearborn, Mich., String Quartette. Left to right, Robert Zahnow, Robert Black, Marian McCormick and Evelyn Ainsworth.*



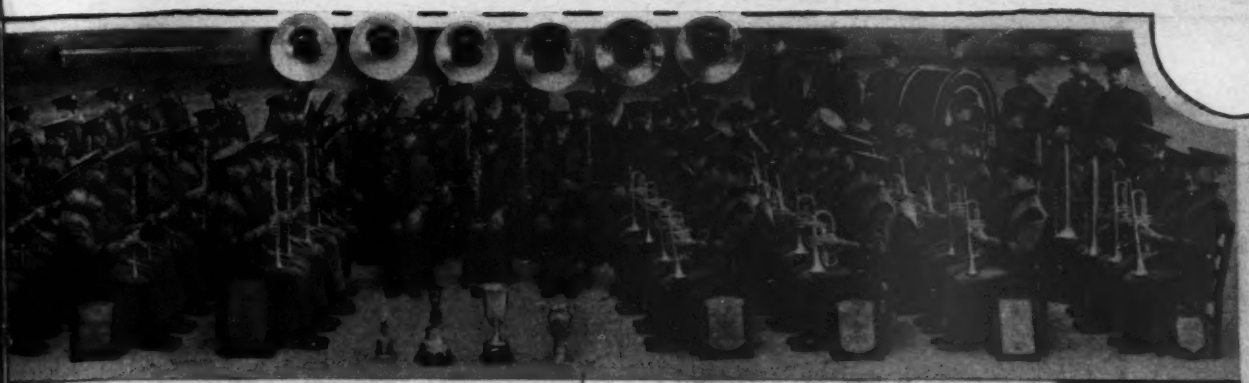
*The Dearborn, Mich., Brass Ensemble. Left to right: Harry Losey, William Speder, Sterling Smith, Bernard McGowan, Hazen McGarvey and Milton Parrish.*

*Beatrice Dorothy McManus, B. Mus. Ed., director of the Dearborn musicians.*



*The Augusta, Kentucky, Class C Band which won first place in the 1930 State contest. They are directed by Nell Reese Steen.*

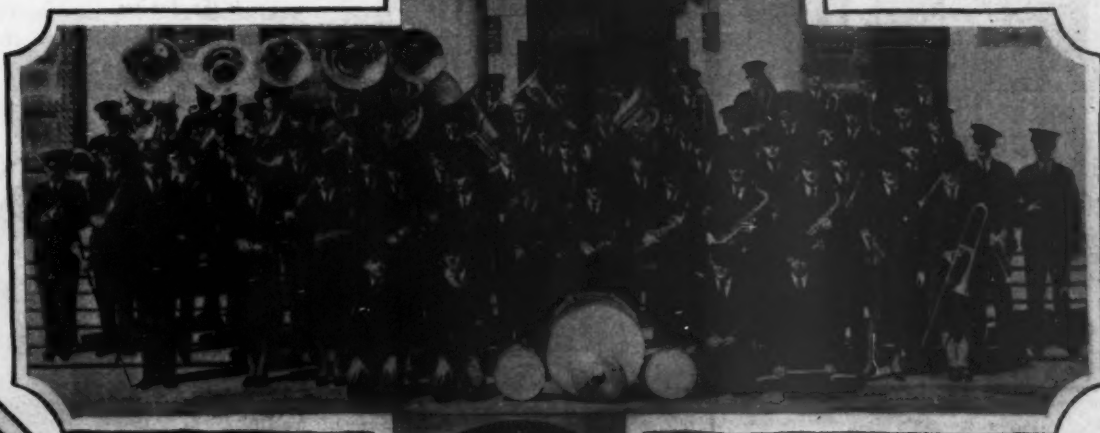




*The Boys' Vocational School Band of Lansing, Mich., are National Champion marchers. They are under the direction of King Stacey.*



*The National Champion Class B Orchestra from Dearborn, Mich. Beatrice McManus is the director.*



*The Sacramento, Calif., Class A Band won first place in the State contest. T. H. Wills is the director.*



*The Eads, Colorado, Class D Band took first place in their State contest. James Laing directs this group.*



*Hazen McGarvey, a Dearborn, Mich., soloist, who won second place in the 1930 National horn solo contest.*



Left  
n Speder,  
Guin  
Hazen  
arrie



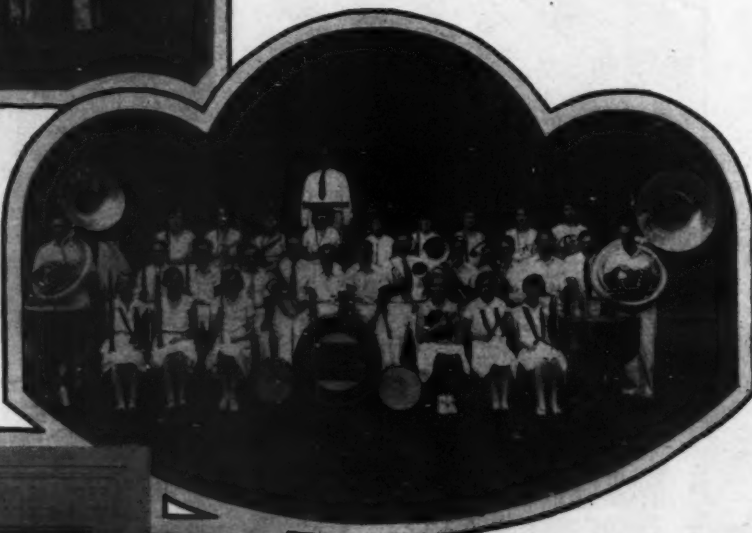
*The Edison Junior High School Band of Berkeley, California, have won first place in the Junior Class in State contests for two years. Joseph Weiss is the director.*



*Lanark Community High School Band of Lanark, Ill., winner of fifth place in the National Class C contest at Flint. Leonard Wierson is the director.*



*The Arlington, So. Dakota High School Band won first place in Class B in their State contest in 1930. A. C. Berdahl is directing this group.*



*St. Elmo Juvenile Band of St. Elmo, Ill., is the third best Class C band in the country, according to the records. R. E. Brown is the director.*



*Nicolet High School Band of West DePere, Wis., represent the best there is in the country in Class C. They won first place in the 1930 National contest. A. Enna is the director.*



# More 1930 Prize Winners

See Pictures on Pages 23-26

## Boys' Vocational School Band, Lansing, Mich. KING STACY, Director

**K**ING STACY and his Boys' Vocational School Band of Lansing, Mich. are double-threat men in National contests. Never content with less than a first or second place, they have acquired enough plaques and cups to start a museum. They were adjudged the band easiest on the eye in the National contest at Flint last May, and a year ago at Denver, in competition with all contestants, and everyone marvelled at the perfect orderliness they displayed in every movement—almost as if they were automats, being worked by a master director and drum major.

In playing, they are entered as a Class B band, and have taken first place in every State contest they entered since 1927. According to the ruling, they were ineligible to enter the State contests in 1930 and 1931, but are permitted to go directly into the National contest. In 1928 and 1930 they took second place in their class in the Nationals, and were so few points behind the winners that it seems almost inevitable that they will cop first honors sooner or later.

## Dearborn High School, Dearborn, Mich.

BEATRICE McMANUS, Director

This business of winning seems to be second nature to the Dearborn high school orchestra of Dearborn, Mich., piloted by Miss Beatrice D. McManus.

The orchestra numbering forty-seven members entered the National contest at Lincoln, Nebraska, this past school year and won first place in Class B, their points totalling 3,927 out of a possible 4,400.

The orchestra is comparatively young, having been organized only six years ago with eight members.

They meet for an hour period each

day, sectionally two days a week and as a whole three days a week. In addition to this, the second violin section meets one day a week after school for practice alone. This is because most of this section are just in from the school string classes and are unaccustomed to orchestra work, such as after time, etc. On Fridays student conductors are responsible for the class. Those who elect conducting take turns directing the orchestra under the supervision of the director and some excellent conductors have been developed.

In 1927-28 they placed fourth in the state contest. In 1928-29 third, and in 1929-30 second, Mt. Clemens, 1928-29 National winners placing first. The points were so nearly even however, between Mt. Clemens and Dearborn, that they felt greatly encouraged to make the effort for National honors and would have had a fine chance for first even if Mt. Clemens had been one of the competitors as Mt. Clemens the previous year had an average of 85.8 while Dearborn had an average of 89.25.

Contrary to the policies of many schools, Dearborn makes admission to the orchestra an honor to be worked for. No one may enter the second violin section until he can play third and fifth positions and no one may enter the first violin section until he has had at least one semester on second violin and can play the seventh position. This encourages players to take outside lessons and to do a good deal of home practice.

Among the stronger links in the orchestra are the players who made up a string quartet which took first place in the State contest, a brass ensemble which took second place in the same contest and Hazen McGarvey, first horn player who won second place in the National contest.

The ensemble is composed of Harry Losey and William Schroeder, trum-

pet; Sterling Smith, tuba; Bernard McGuire and Hazen McGarvey, horns, and Milton Parrish, trombone.

Robert Zahnow and Evelyn Ainsmith vibrate the fiddles in the string quartet, Robert Black (well-known to Interlochenists) bows the viola and Marian McCormick adds the mellow cello notes.

Miss McManus who directs all the groups, received her B. of Music in Ed. at the University of Michigan and has been Supervisor of Music in Dearborn since 1924. She is the teacher of the string classes in which more than 50 per cent of the orchestra string sections received their training.

## Eustis High School, Eustis, Florida

CAPT. J. B. O'NEAL, Director

The Eustis high school boys' band of Eustis, Florida, numbers 50 boys ranging in age from 11 to 18 years, under the direction of Capt. J. B. O'Neal. They won the State Championship in 1928-29-30, and in May entered the National Class C contest. This band was organized in 1926 with 19 members, and was originally sponsored by the Eustis Kiwanis club. Now practically every civic organization in Eustis shares the honor of being their sponsor.

They fill an unusually large number of engagements at conventions, football games, expositions, fairs, receptions, inaugurations, and broadcasts in addition to giving an average of two concerts a week during the winter season.

## John Adams High School, Cleveland, Ohio

AMOS G. WESLER, Director

The John Adams high school orchestra of Cleveland, Ohio, which took third place in Class A at the National contest in 1930 has a very colorful history which we will let Fred Fennell,

tympanist and xylophonist of the orchestra tell.

"John Adams high school was opened in 1923. It was not until 1925 that the first orchestra was brought together under the direction of Thomas Roberts, the musical director of the school. This organization consisted of twelve first violins, eleven second violins, one cello, a piano, two trumpets, two saxophones, and drums.

The school made no special effort to build up this group to symphonic instrumentation and size. The school board was furnishing some instruments each year and by September, 1928, the school had received a total of fourteen.

In the fall of 1928, the enrollment of this high school was so large that the vocal classes demanded all of Mr. Robert's time. The instrumental teaching was continued under the direction of Amos G. Wesler, who has proved to be a man most capable for the position. His work was to build the orchestra and band. When Mr. Butterfield, the principal, was assured that Mr. Wesler was getting good results in his work, the purchase of nine clarinets and three trombones was sanctioned. Three instrumental classes were formed; the junior and senior orchestra were organized; and a band of fifteen began work for the semester.

In the spring of 1929, a state orchestra contest was held at Oberlin under the auspices of Oberlin College. The orchestra of fifty-five members entered this contest with Mr. Wesler believing that hearing and seeing the other orchestras would be a benefit to the group. It was a most unexpected, but pleasant surprise to learn that the orchestra was ranked second by these expert judges. Glenville high of Cleveland, won the first award.

The splendid performance at this contest aroused the whole school. The principal recommended that the school spend \$500 for new instruments in addition to \$500 allowed by the school board. This plan materialized. To show their interest the senior class of 1929 gave the school a set of pedal tympani, and the student council purchased a large xylophone.

This year the instrumental classes were getting results, and our orchestra numbered seventy-eight. Three basses, one bassoon, one oboe, and four violas were lacking to make our instrumentation 100 per cent. As quickly as possible these instruments will be purchased so that a full symphonic unit will be possible.

After a great deal of conscientious hard work, the group appeared in the

second state orchestra contest at Oberlin. It was true that the orchestra had improved greatly, but the same thing applied to the other contestants. The group wanted to win the first award, but it was taught to be open minded and to act as good sports no matter what the outcome might be.

The winning of first place unified the school and the community to such an extent that \$4,000 was raised in about two weeks' time for our trip to Lincoln, Nebraska.

Undoubtedly, the success of our financial campaign, as well as the organization of our trip to the National contest, was due to the untiring efforts of our assistant principal, Dwight W. Lott. Mr. Butterfield gave valuable assistance in directing the raising of the money. A carnival was held at school; candy was sold; tags

cellos were placed in cardboard cartons.

The orchestra placed third in the finals and Lincoln and Hammond are to be congratulated on winning first and second awards, respectively. What this year will bring forth in the further development of the orchestra is of interest. Since it is impossible to rest on one's laurels, hard work will be necessary; and having made a good showing, more will be expected of the future group. To retain the position of winner is no easy task.

The orchestra meets for a forty minute period daily as do all of the instrumental organizations. The school gives one credit toward graduation per semester for any two music courses taken. Of thirty-two credits required for graduation, six credits in music constitutes a major and four a minor.

### **Lanark Community High School, Lanark, Ill.**

**LEONARD WIERSON, Director**

It's tough sledding for the Lanark Community school band of Lanark, Ill., as they have only two practices a week—sometimes less—and these have to be outside of school hours. However, they have come in for a good share of the spoils at district, state and national contests.

The band was still in its infancy in the spring of 1927 when it entered its first meet in the sectional contest in Class B at Aurora, Ill. It took second place, losing only to Belvidere, a subsequent National champion in that class. The same year, Lanark took third place at the state contest.

In 1928, L. C. S. B. again was defeated by Belvidere at both the sectional and the state, but it succeeded in holding second honors at both contests. They qualified for national competition at Joliet and placed about seventh.

### **Edison Junior High, Berkeley, Calif.**

**JOSEPH WEISS, Director**

In the junior classes of bands, which are ineligible for the national contests, the Edison junior high school of Berkeley, California, stands in the high ranks. They have won first place in their class in state contests for two consecutive years. The whole school and city is behind these young musicians to a man, and big celebrations are planned after contests.

In the 1930 contest, this band was the smallest in its class and won over five other state contestants. Joseph Weiss is the director.

## **Every Prize Winner**

*—of the 1929-1930 School  
year; Band, Orchestra, En-  
semble or Soloist; in state or  
national contests, will please  
send photo to this maga-  
zine for publication.*

were distributed; individual contributions were solicited; home rooms donated; surrounding schools contributed; and several business organizations and the Kiwanis club sponsored a concert.

Our trip to Lincoln for the National contest was very well planned. Mr. Wesler's one big task was to direct the orchestra. Mr. Lott was manager of the trip. He also acted as chaperon for the boys and was assisted in this by Mr. Roberts. The girls were in care of Lillian Niebes, dean of girls, and Dorothy Jones, one of the teachers. Mr. J. Leon Ruddick, supervisor of school orchestras, and Harry F. Clark, supervisor of school bands, gave us much assistance in tuning, rehearsing, and advising many other things pertaining to the contest musically.

Except for the trip from here to Chicago, the group traveled in a special train. The string basses were packed in trunks loaned us by the Cleveland Symphony Orchestra. The

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In 1929 the band fell into Class C under the new classification. Rather dark days followed for the Howard band nosed it out in the sectional and it took second place there and dropped to third in the State contest.

Down, but far from out, the band staged a glorious come-back in 1930 when it took first place at the sectional, first in the state and fourth in the national.

Leonard I. Wiersen directed the band since its organization, in addition to fulfilling the duties of superintendency of the Lanark Public Schools. This year Harry Blackburn is directing.

### *Nicolet High School, West de Pere, Wisc.*

A. ENNA, Director

One of the best known of the hundreds of Wisconsin bands is that of the Nicolet high school of West de Pere.

Starting their contest career in 1926, they entered Class C in the State contests and captured first place. They repeated this achievement in 1927, then in 1928 entered Class B at the State tournament, taking second place. In 1929 they took the next step and entered Class A competition, receiving first honors in the State. They maintained this place in 1930 and entered the national contests as a Class C band, winning first place.

This band has also won solo events and marching and sight reading contests at various tournaments. A. Enna is the director.

### *Mason City High School, Mason City, Iowa*

G. R. PRESCOTT, Director

The Mason City, Iowa, high school band under the direction of G. R. Prescott, has won first place in Class A in the State contests for the past two years, and entered the national contest in 1930 for the first time. They took four places in solo events. This band has been a rather spectacular riser in its State as it never did much of anything until 1929, and then spurted up to first place. Abraham Lincoln high school of Council Bluffs, had previously been so good as to almost discourage other bands, but from now on, things will be rather close between these two leaders as well as some other powerful Class A bands in the State.

### *Roosevelt High School, Kent, Ohio*

A. HOYE GODFREY, Director

To be a band winner in Ohio means that the band must be good, because

## IT IS TO LAUGH

Joe: "Do you know that Columbus was crooked?"

Jim: "Aw, he wasn't either."

Joe: "Sure he was. He double-crossed the ocean."—Ex.



Mrs. Wheeler (sternly to the old boy arriving home at 3 a. m.): "What does the clock say?"

Mr. Wheeler (responding quickly): "It shay 'tick-tock' and sha doggies shay 'bow-wow' and sha li'l pussy-cats shay 'meow-meow'."

"Is your brother ever going to get married?"

"I don't think so. He's studying to get a bachelor's degree."

Editor: "Here, your story is too long. Re-write it so that the most ignorant boob will understand what you mean."

Cub Reporter: "What was there ya' didn't understand, boss?"

### *Sounds Good*

One day a friend hailed a manufacturer of rabbit sausage on the street and said, "Say, Jake, what are you putting in that rabbit sausage now? It's not what it used to be. Are you using a substitute?"

"Yep!" Jake replied frankly, "but the percentage is 50-50."

"What do you mean?" inquired the friend.

"Well," was the startling reply, "I use one rabbit to one horse."

Tom: "Say, Mike, can you row a bicycle?"

Mike: "Row a bike! Of course not. Can you?"

Tom: "Well, when I was a kid I rode a bicycle."

### *A Tip*

Traveler: "Did you find a roll containing \$50 under my pillow?"

Pullman Porter: "Yes, suh; thank you, suh."—Washington Dirge.

### *Saving*

Husband: "But, darling, we must economize."

Wife: "Exactly what I'm doing. I'm buying everything on credit."—Cap-per's Weekly.

### *Comfort for Cows*

Little Betty, taking her first ride in the country, was very much impressed by everything she saw. Turning to her mother, she cried, "Oh, Mother, they must be very rich in the country!"

Mother: "Why, Betty, what makes you think so?"

Betty (pointing to the windmills): "See, they even have big electric fans for the cows!"

### *The Shirker*

Farmer: "I cannot give you money, but I can employ you to dig potatoes."

Workshy: "But it would be better to employ the man who planted them."

Farmer: "Why?"

Workshy: "Because he knows where they are."—Moustique, (Charleroi).

Have you ever read "To a Mouse?"

How do you get them to listen?

### *'Nother Operation*

"Did the doctor remove your appendix?"

"Feels like he removed the whole table of contents."



"Jack, darling, have you ever loved before?"

"My dear girl, I'll be perfectly frank with you. I've been engaged

so many times that my ex-fiancées have perfected an organization and adopted a yell."

Sam: Hey, Rastus, lemme present my wife to yuh!

Rastus: Naw suh! Boy! I's got one of my own!

Officer: "Hey, there, move on; you can't stop here."

Collegian: "I can't eh? Say, officer, you dont know this car."



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OF NORTH AMERICA

there is an unusual amount of contest interest in this state. The Roosevelt high school of Kent, Ohio, sprang up from nowhere it seems, and ran away with second place in the 1929 state contest and with first place in Class B in 1930. They also entered the national contest at Flint. A. Hoye Godfrey is the director of this band.

### Quincy High School, Quincy, Ill.

PAUL MORRISON, Director

The Quincy, Ill., high school band has twelve years of experience behind them. They took first place in Class A in the State contest in 1930 and were contestants for national honors at Flint. Paul E. Morrison is the director.

### Arlington, So. Dakota

#### High School

A. C. BERDAHL, Director

A Class B band which is rapidly being perfected, and promises to be a strong contender if it ever enters a national contest, is that of the Arlington, S. Dakota, high school. This band

won first place in Class B in the state contest this year, lifting itself out of the second place position it held in 1929. A. C. Berdahl is the director.

### Eads, Colorado, Band

JAMES LAING, Director

The winner of first place in Class D in the E. Colorado in 1930 contests was the Eads, Colorado, aggregation under the direction of James Laing. This was their first big victory and served as a great stimulator for greater honors this year.

### Soldiers Memorial Band,

#### Anaconda, Mont.

CHARLES CUTTS, Director

For the second consecutive year, the Soldiers' Memorial band of the Anaconda, Mont., high school have taken first place in the State contest. Charles R. Cutts is the director of this champion band, and their prospects for 1931 are just as bright as last year.

### Augusta, Kentucky Band

NELL R. STEEN, Director

The interesting little Class C band

of Augusta, Kentucky, won first honors in its class in the State contest for the first time in 1930. Nell Reese Steen is the director.

### St. Elmo Juvenile Band,

#### St. Elmo, Ill.

R. E. BROWN, Director

The St. Elmo Juvenile band of St. Elmo, Ill., has won first place in Class C in state contests for the past two years, and in 1930 won third place in this class in the national contest. R. E. Brown is the director.

### Sacramento High School,

#### Sacramento, Calif.

T. H. WILLS, Director

The Sacramento high school band of Sacramento, Calif., under the direction of T. H. Wills, was awarded first place in Class A in their State contest in which it competed against three other powerful Class A bands (not including Modesto). This band has instrumentation of 80 pieces.

## List of Numbers Used Since 1927

- | Composer         | Title and Class   |
|------------------|---|
| Ippolitow-Ivanow | Caucasian Sketches (1928), A & B.   |
| Jacrnefelt       | Prelude and Berceuse (1930), A & B.   |
| Jensen           | In the Tavern (1931), A & B.  |
|                  | The Mill (1928), C.   |
|                  | Traumerei (1930), C & D.  |
| Karoly           | Attila Overture (SRN-D-1930), C & D.  |
| Keler-Bela       | Hungarian Comedy Overture (1929), A & B.  |
|                  | Lustspiel Overture (1928), C.   |
|                  | Templeweihe—Overture (1931), A & B.   |
| King             | Princess of India (1929), C D & Jr H.   |
| Klein            | Booster March (1928), Massed.   |
| Klohr, John N.   | Heads Up (1929), Massed.  |
| Labitsky         | The Herd Girl's Dream (1928), D.  |
| Lachner          | Overture Turandot (1929), A & B.  |
| Lacome           | Mascarade Suite, Nos. 1, 3 & 5 (1930), A & B.                                       |
| Lake, M. L.      | Londonderry Air (NRN-D-1928), D.  |
|                  | The Pilgrim (Grand March) (1931), C D & Jr H.                                       |
| Lee              | Simplicity (1931), C D & Jr H.  |
| Leaurance        | By the Waters of Minnetonka (1928), D.  |
| Liszt            | First Hungarian Rhapsody (1930), A & B.   |
|                  | Les Preludes (1929), A & B.   |
|                  | Second Hungarian Rhapsody (1928), A & B.  |
| Lubomirsky       | Dance Orientale (1929), C D & Jr H.   |
| Macbeth          | Love in Idleness (1929), C D & Jr H.  |
| Masseenet        | A Night in Spain (1930), A & B.   |
|                  | Phedre—Overture (SRN-A-1931), A.  |
| McKinley         | A Fox Hunt (1931), C D & Jr H.  |
| Mencham          | American Patrol (NRN-C-1929), C.  |
| Mendelssohn      | Andante con moto from "Italian Symphony" (1931), A & B.                             |
|                  | Nocturne from "Midsummer Night's Dream" (1930), A & B.                              |
|                  | Song Without Words (1928), D.   |
|                  | War March of the Priests (1928), C.   |
|                  | Ruy Blas—Overture (1931), A & B.  |
| Meyer-Helmund    | Serenade Roccoco (1929), C D & Jr H.  |
| Meyerbeer        | Coronation March (1929), A & B.   |
|                  | Packeltanz No. 4 (1931), A & B.   |
| Michaels         | Turkish Patrol (1928), C.   |
| Nicolai          | Merry Wives of Windsor—Overture (1931), A & B.                                      |
| Monkowski        | Merry Wives of Windsor—Overture (1931), A & B.                                      |
| Myddleton        | Down South (1930), A & B.   |
| Neavndha         | Die Lorelei Paraphrase (1928), A & B.   |
| Nevin            | Love Song (1929), C D & Jr H.   |
| Offenbach        | Orpheus in der Underwelt (1930), A & B.   |
| O'Neill          | The Knight Errant—Overture (NRN-B-1931), B.   |
| Pierne           | March of the Little Lead Soldiers (1929), C D & Jr H.                               |
| Poldini          | Poupee Valsante (1928), C.  |
| Ponchielli       | Dance of the Hours (1928), A & B.   |
| Pyrror           | After Sunset (1930), C & D.   |
| Rachmaninoff     | Prelude in G Minor (1930), A & B.   |
| Raymond          | The Bard of Buckeye (1930), A & B.  |
| Reisiger         | Grand Festival Overture (1930), A & B.  |
|                  | Yelva—Overture (1931), A & B.   |
| Rimsky-Korsakow  | Song of India (1928), D.  |
|                  | Spanish Caprice, Nos. 1, 2 & 3 (1929), A & B.                                       |
|                  | Young Prince and Young Princess (1928), A & B.                                      |
| Roberto          | La Belle Zingara (1931), C D & Jr H.  |
| Rosekrans        | The Village Festival Overture (1929), C D & Jr H.                                   |
| Rossini          | Barber of Seville Overture (1930), A & B.   |
|                  | William Tell Overture (1928), A & B.  |
| Safranek         | Atlantic Suite, First Movement (1930), C & D.                                       |
|                  | Don Quixote—Suite (SRN-A-1931), A.  |
| Rubinstein       | Melody in F (1930), C & D.  |
| Saint-Saens      | Bacchanale from "Samson and Delilah" (1931), A & B.                                 |
|                  | Marche Heroique (1929), A & B.  |
|                  | My Heart at Thy Sweet Voice (1928), D.  |
|                  | Phaeton, Symphonic Poem (1930), A & B.  |
|                  | Princesse Jaune Overture (NRN-B-1930), A & B.                                       |
| Scharwenka       | Polish Dance No. 1 (1928), A & B.   |
| Schubert         | Ballet Music from Rosamunde (1929), C D & Jr H.                                     |
|                  | Marche Heroique (NRN-J-1929), Jr H.   |
|                  | Marche Militaire (1929), C D & Jr H.  |
|                  | Marche Militaire No. II (1931), C D & Jr H.   |
| Schumann         | Traumerei and Merry Farmer from Schumann Suite (1931), C D & Jr H.                  |
|                  | Soldier's March from Junior Band Course (1931), C D & Jr H.                         |
| Seltz, Roland    | Enterprise March (1929), Massed.  |
| Seltz            | Grandiose March (1928), Massed.   |
| Seredy           | Sullivan's Operatic Gems (1930), C & D.   |
| Sibelius         | Finlandia (NRN-A-1928), A.  |
|                  | Finlandia (1930), A & B.  |
|                  | Valse Triste (1929), A & B.   |
| Smetsky          | Marche Royal (1931), C D & Jr H.  |
| Sordillo         | Spirit of Youth Overture (SRN-D-1930), D.   |
| Sousa            | The Black Man (1929), A & B.  |
|                  | The White Man from "Dwellers of the Western World"—Suite (1931), A & B.             |
|                  | Under the Cuban Flag (1928), A & B.   |
| Stringfield      | Cripple Creek (1931), A & B.  |
| Sullivan         | The Lost Chord (1928), D.   |
| Suppe            | Light Cavalry Overture (NRN-C-1930), A & B.   |
|                  | Morning, Noon and Night—Overture (SRN-B-1931), B.                                   |
|                  | Poet and Peasant Overture (1929), C D & Jr H.                                       |
| Svensden         | Swedish Coronation March (1930), A & B.   |
| Taylor           | Festival—Overture (SRN-C-1931), C.  |
| Thomas           | Mignon Overture (1928), A & B.  |
|                  | Mignon Overture (1931), A & B.  |
| Thome            | Clair de Lune (1928), C.  |
| Toselli          | Serenade (1928), C.   |
| Tschalkowsky     | Andante Cantabile (1928), A & B.  |
|                  | Chanson Triste (1929), C D & Jr H.  |
|                  | Chant sans Paroles (1928), C.   |
|                  | Marche Slave (1929), A & B.   |
|                  | Valse des Fleurs from "Nut-Cracker" Suite (1931), A & B.                            |
| Verdi            | Force of Destiny—Overture (1931), A & B.  |
|                  | Hymn and Triumphal March (1928), A & B.   |
| Von Blon         | Serenade d'Amour (1928), C.   |
| Wagner           | Albumleaf (1930), A & B.  |
|                  | Dreams (1928), C.   |
|                  | Huldigungsmarch (SRN-A-1930), A & B.  |
|                  | Entry of the Gods into Valhalla (NRN-A-1931), A.                                    |
|                  | March from "Tannhauser" (1931), A & B.  |
|                  | Scenes from Nibelungen Ring Wotan's Abschied (1930), A & B.                         |
| Ward, Samuel     | America the Beautiful (1931), C D & Jr H.   |
| Weber            | Euryanthe Overture (1931), A & B.   |
|                  | Invitation a la Valse (1928), A & B.  |
|                  | Oberon Overture (1928), A & B.  |
|                  | Weber Suite (March of the Peasants and Invitation to the Dance) (1931), C D & Jr H. |
| Weldon           | Gate City March (1928), Massed.   |
| Wolf-Ferrari     | Introduction to Act III Jewels of the Madonna (1928), A & B.                        |
| Zamecnik         | Indian Dawn (1928), D.  |
|                  | Spirit of America—Patrol (SRN-D-1931), D.   |





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## Missed Magazine

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"I subscribe to THE SCHOOL MUSICIAN and think it's a wonderful magazine. During the summer I didn't get it and I was disappointed because I can hardly wait for it when it comes every month, but I got my September number yesterday and sure was glad when I read in the magazine that it wasn't published during the summer and found that I hadn't missed anything, although I wish it was published the whole year round."—Charles Moss, Tucson, Ariz.

‡

## Where've We Been

### All Your Life?

"I am director of the Eldorado Township high school band and orchestra and was delighted with a copy of the magazine which I saw for the first time today."—Henry Hall, Eldorado, Ill.

‡

## Some More Copies Take

### Horace Greeley's Advice

"I have been following the issues of your magazine for the last six months and am so delighted with it that I have ordered two copies for the high school and am planning for six copies for the grammar school. The magazine fills an ever-present need for both teacher and student and your articles are to be highly commended."—C. L. White, Tulare, Calif.

‡

## How About This Year?

"Your magazine proved of great assistance last year, and proves to be a great interest creator for the school children taking band and orchestra."—R. Cedric Anderson, North Platte, Nebr.

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"I would not care to lose a single number of THE SCHOOL MUSICIAN, as I find the articles most interesting and instructive."—Sister Mary De Matha, Milwaukee, Wisc.

## Stude-Stimmers

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"Could you advise me on a name for an orchestra. I have an orchestra and would like to give it a name."

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Harry Goumond,  
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## Canada Interested

"We in Canada are beginning to wake up to the advantages and influences of the school band to the community and are interested in what is being accomplished in the United States."—J. Andrew Wiggins, Barrie, Ont., Canada.

‡

## Three Sweet Words

### "Enclosed Please Find"

Enclosed, please find check in payment for my subscription to THE SCHOOL MUSICIAN.

I think it a splendid, very-much-alive magazine, and hope to secure subscriptions for it.

We have an all-Berkshire-County orchestra up here, which made its initial bow last year, gave four concerts and broadcast."—Katherine Donna, Great Barrington, Mass.

## Not Stingy with His

### Praise But We Don't Like That "One of Best"

"I received my membership card today and the extra copies of the magazine sent me several days ago.

"Allow me to extend to you my sincere thanks for this kindness and to compliment you on the good work you are doing. In my opinion, this is one of the best little magazines of its kind I have ever seen and covers a long-felt need to the school boy musicians, parents and teachers."—D. E. Ward, Frederick, Okla.

‡



(We're Unable  
(or maybe Afraid)  
to Write a Cap-  
tion.)

Dear Rip Van  
Winkle:

Referring to your article—or rather tips to the "An Onimus" of Modesto, Calif., let me add that Modesto High School band has been more than "good" for so long they forgot Webster still had the word "defeat." For five consecutive years they have been state champions—and boy! California is Some State and competition is large and varied. For two years they won second in the National contest, and Ye Gods! You calmly say "You Gotta be Good!" Well! maybe you Eastern bands are good but little old Modesto put the "i" in Superior! In fact, they have been so busy winning laurels they have had no time to visit photographers and delve into literary effusions of self—but prepare to enlarge your magazine and watch the postman from now, for we shall no longer keep these "lights hidden under a bushel." An extended column will be needed to show all the medals, and last but not least, Modesto's musicians are all scholars with scholastic achievements as well as musical.

D. C., Modesto, Calif.

Three orchestras have been formed at the Taylor Allerdice high school of Pittsburgh, this year.



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William  
Freudemann,  
Hanna Theatre,  
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Joseph Franzl,  
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Orchestra,  
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Mathieu,  
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## Chas. Ostergren

Of our  
Hall of Fame

Picture on Page 2

As a conductor, teacher and musician, Capt. Chas. Ostergren of the Senn high school in Chicago, has had about as much and as varied experience as anyone in the field.

His work has taken him to almost every large city in the United States. He has been conductor of the Sheehan English Grand Opera for several seasons; conductor of the Minneapolis Municipal Grand Opera; conductor of the Montevideo Symphony Orchestra; conductor for the Orpheum and Pantages Circuits; conductor for Schuberts and Klass and Erlanger Theater Syndicate; conductor for Rothaphel of New York and Carl Laemmle of the Universal Film Corporation.

In addition to this, he has been a member of the faculty of the Music Department of Minnesota College, the Minneapolis School of Music and Bethel Academy.

As a musician, he has been a member of the St. Paul Symphony orchestra; the third Regiment Band and 151st Regiment band of Minnesota. He has also played with the Minnesota Naval Reserve Band.

For the past three years, Capt. Ostergren has been developing bands in the Junior high schools of Chicago. In 1930, his Sullivan Jr. high school won the City Championship for junior schools.

This year he has the ticklish task of trying to guide the Senn high school band to their third National championship, even though this is his first year of work with an entirely new crowd.

#

Central high school of Muncie, Ind. was well represented in the all-state high school band which played at the teachers' convention in Indianapolis. They sent 16 members.

#

A brass ensemble of 25 members has been formed at High Park, Mich. high school which is proving very popular at civic and school affairs. Practically all of the members are students with three or more years of instruction on their instruments. O. W. Dey is the instructor.

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### New Colorado Band Progresses

Out in Englewood, Colo. a new band of 90 pieces under the direction of Herbert K. Walthers is making remarkable progress since its organization. Mr. Walthers is now planning to divide the musicians of the school into a first and a second band. Beginners are working hard for promotion.

#

Students at the Webster Groves schools in Missouri have been granted permission to attend concerts by the St. Louis Symphony orchestra given expressly for the purpose of acquainting school musicians with orchestral classics. Five concerts will be given on this educational program.



# This **NEW** Buescher Bass is a tribute to Our School Musicians



With a long line of noble ancestry, this new Buescher Bass makes its debut to "His Majesty, The School Musician." For him—our young American bandsmen, whose *advanced ideals* are shaping new destinies for a nation awakened to better music—this *triumphant bass voice* has been achieved. It is indeed a tribute to those junior masters of music, to whom we look for the fulfillment of high hopes for a better world in which to live.



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## Balance

(Continued from page 7)

by and through which our directors and players can discover certain basic facts about the combination of tones. We have for a long time concerned ourselves largely with material, with the preparation of concert programs, with contests, with playing for athletic contests, and the like, to the exclusion of some very essential workouts in the direction of tonal combination. A single choral, even a single chord, properly worked out to the point where all concerned appreciate, feel, experience, the relationship of the parts, would be of greater value than much of what we are doing.

### Testing the Individual

If one further test for our laboratory experiment is desired, try this one. Ask a player to play for you a sustained tone at the dynamic level of "piano." Then ask him for a tone played "mezzo-forte." Continue the test until he has played all of the five levels, pp-p-mf-f-ff. Question: Does his conception of, and his ability to execute, each of these dynamic levels constitute a correct and usable basis for ensemble playing? Will this player react to those symbols which appear in the music telling him *which* of the dynamic levels to use? And last will he exercise judgment enough under the stress of playing to *modify* each of these levels to suit the needs of the moment. If he does all of these things he will be going considerably more than most professional players even think of doing. But in the end, it is all *worth doing*.

### Rockford Students Chosen for All-State Orchestra

Nine students of Rockford high school of Illinois, will attend the all-state orchestra conference at Urbana, Ill. November 19, 20 and 21. Joseph E. Maddy will direct.

§

Central high students of Detroit, Mich. are pointing with pride to Seymour Simons, writer of many popular song hits who is now working with Warner Bros. writing music for the cinema and was once Central's drummer.

§

De La Salle high school band of Chicago is very optimistic in its outlook this year. The band is reported to be better now than it has ever been before at this time of the season.

### Ain't That Nice

Some people get behind because they look too far ahead.



# Who's Who



**M**ORE or less of a boy prodigy is Norman MacLean of Joliet, Ill. He's only fifteen years old now, and he has already annexed eleven first places and five seconds since 1926.

His interest in music was first aroused when he heard Pryor's band for two seasons at Miami just about the time when he was beginning to learn a few things besides " $2 \times 2 = 4$ " at grammar school. In 1923 he was presented with a wooden Meyer system piccolo.

The following year, his parents bought him a good silver one and shortly after, he began taking instructions from Mr. W. H. Holmes of Joliet and later from Mr. Roy Ziegler of the Joliet Symphony Orchestra. He joined the grade school band when he was ten years old and a year later won second prize as flutist in the State solo contest for Illinois. That year the band also won second place.

In 1927, though he was still in the grade school, he joined the high school band and helped win two of those three epoch-making contests

which have made the Joliet high school band famous. As a soloist at the National contests, he won second place in '28, at Joliet, first place in '29 at Denver, Colo., and this past May he won second on his flute at Flint, Mich.

During the summer of 1929, MacLean was a number of the National High School and Orchestra Camp at Interlochen, Mich., where he played first flute with the band.

A selected All-City band made up of musicians from Western Hills, Hughes, Norwood, Woodrow and Withrow high school bands of Cincinnati, Ohio played at the Southwestern Teachers' Association the latter part of October. The band numbered some 100 musicians.

Little Rock high school of Arkansas has started a band with more than 200 enrolled, among them 50 experienced players. Free lessons and instruments are being issued to increase the enrollment.

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### Contest Numbers Now Graded

At the time we went to press last month, the selective numbers for the 1931 orchestra contests had not been graded according to difficulty. Consequently, we are re-printing this list in the order of difficulty—1 being the hardest and 51 the easiest.

Orchestras competing in the National must present one of these numbers in addition to the required number. Class A and B may choose any number among the first thirty on the selective list, Class C among the last 31. The latter half of the list is recommended for Classes D and Junior High Schools in state contests.

**Abbreviations:** F—Full symphony orchestra instrumentation: 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 2 trombones, tuba, percussion and string. SF—Semi-full orchestra: 1 flute, 1 oboe, 2 clarinets, 1 bassoon, 2 horns, 2 trumpets, 1 trombone, percussion and strings. FX—Full symphony orchestra instrumentation with additional instruments such as English horn, bass clarinet, celeste, etc. H—Harp part published.

1. Finale (Allegro con fuoco), (F), Tchaikowsky, Carl Fischer, Inc.
2. Espana, H(FX), Chabrier, Carl Fischer, Inc.
3. Overture, Leonore, No. 3, (F), Beethoven, Carl Fischer, Inc.
4. Overture, Midsummer Night's Dream, (F), Mendelssohn, Carl Fischer, Inc.
5. Overture, Roman Carnival, (F), Berloiz, Carl Fischer, Inc.
6. New World Symphony, First Movement, (F), Dvorak, Carl Fischer, Inc.
7. Overture, Der Freischütz, (F), Weber, Carl Fischer, Inc.
8. Symphony No. 5, First Movement, (F), Beethoven, Carl Fischer, Inc.
9. Overture, Oberon, (SF), Weber, Carl Fischer, Inc.
10. From the North, (F), Sibelius, G. Schirmer, Inc.
11. Overture, Secret of Suzanne, (F), Wolff-Ferrari, G. Schirmer, Inc.
12. Nordic Symphony, First Movement, (F), Hanson, C. C. Birchard & Co.
13. Overture, Mignon, H(F), Thomas, Carl Fischer, Inc.
14. Money Musk, Country Dance Tune, (F), Sowerby, C. C. Birchard & Co.
15. Siegfried Paraphrase, (FX), Wagner, Ross Junnickel.
16. Kol Nidrei, H(FX), Bruch, Ross Junnickel.
17. The Young Prince and Princess from "Scheherazade," H(F), Rimsky-Korsakoff, Silver Burdett Co.

18. Overture, Anacreon, (F), Cherubini, Silver Burdett Co.
19. Lieberstraum No. 3, H (F), Liszt, Ross Jungnickel.
20. Jupiter Symphony, First Movement, (F), Mozart, Carl Fischer, Inc.
21. Overture, The Magic Flute, (F), Mozart, Carl Fischer, Inc.
22. London Symphony in D major, First Movement, (F), Haydn, Carl Fischer, Inc.
23. Overture, Don Giovanni, (F), Mozart, G. Schirmer, Inc.
24. "Gay and Wistful" and "Gumsucker's March" from the Suite "In a Nutshell," H (FX), Grainger, G. Schirmer, Inc.
25. Overture, Belmont and Constance or Il Ratto del Seraglio, (SF), Mozart, Carl Fischer, Inc.
26. Prize Song from "Die Meistersinger," H (F), Wagner, Ross Jungnickel.
27. Kamenoi Ostrow, H (FX), Rubinstein, Ross Jungnickel.
28. Two movements from "Po-Ling and Ming Toy," H (FX), Friml, Boston Music Co.
29. Ballet Music from "Rosamunde," (F), Schubert, Carl Fischer, Inc.
30. Two movements from "In the Woodland" or "Lyric" Suites, (SF), Busch, H. T. FitzSimons Co.
31. Sinfonietta, (F), Schubert, Silver Burdett Co.
32. Hungarian Dance, No. 2 (SF), Brahms, I. Berlin.
33. Bourrée in G minor, (SF), Bach, Ditson.
34. Song of India, (SF), Rimsky-Korsakoff, Ditson.
35. Capriccio in A, (SF), Haydn, Ditson, Philharm.
36. Mazurka, Op. 68, No. 3, (SF), Chopin, C. C. Birchard & Co.
37. Romance in F, Op. 3, No. 2, (SF), Raff, Ditson.
38. Sweet Dreams and Humoresque (Master Series, No. 12), (SF), Tschai-kowsky, G. Schirmer, Inc.
39. Christmas Music, (SF), Grieg, C. C. Birchard & Co.
40. Hymn to the Norse Gods, (SF), Grieg, I. Berlin.
41. Menuet Ancien, (SF), Amani, C. C. Birchard & Co.
42. Sarabande and March (Master Series No. 2), (SF), Bach, G. Schirmer, Inc.
43. Sarabande and Rigaudon (Master Series No. 4), (SF), Rameau, G. Schirmer, Inc.
44. Spring Song (Master Series No. 7), (SF), Mendelssohn, G. Schirmer, Inc.
45. Sarabande and March from Sonata No. 2 (Master Series No. 6), (SF), Handel, G. Schirmer, Inc.
46. Hunting Song (SF), Lazarus, Ditson.
47. By Candle Light (SF), Coon,



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  49. Linden Tree (SF), Schubert, Carl Fischer, Inc.
  50. Historiette and Hackh, The Tin Soldier (Elementary Series No. 6), (SF), Block, G. Schirmer, Inc.
  51. Nocturne, (Elementary Series No. 7), (SF), Reinhold; March of the ABC's (SF), Hartmann, G. Schirmer, Inc.

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## Sing—You Sinners

(Continued from page 11)

none of them went far enough and so got a very one-sided notion of what the elephant really was. This old yarn gives a hint as to what is the matter with many so-called musicians.

To clear it up a little let us take a short dip into music history. It has been stated that some one in the early dawn of the human race blew upon a reed and music started. Well, maybe it did, but surely this same denizen of an ancient world must have blown through his vocal chords long before he ever thought of blowing through a reed. That reed yarn sounds like the invention of an instrumentalist anyway. So it stands to reason that the human voice was the very first musical instrument ever invented. Curiously enough, though many musical instruments have been invented since, the human voice is still the best, most popular, most widely used, most useful, the cheapest and the most numerous musical instrument. It is the only one most closely connected with the mind, a most important fact in its bearing upon real musicianship.

If, when you look at a note on the music page, you are not sure that it sounds in your mind before it sounds in your instrument, a simple test will tell. Just sing it. If it is in your mind it will come out of your "singer" instantly. If it is NOT sounding in your mind it will NOT come from your vocal pianola and you are NOT on the road to true musicianship.

Of course there are limits to your vocal range and the tones of your voice may not sound well, but this has little to do with it. It is the tone itself, its pitch and length you are concerned with at first, the tone quality and tone power can be worked out on your instrument. The real test is the tone in your mind, sounding distinctly, as you play it or a little before you play it. When your voice range is not high enough to sing any tone you can octave it and whistle the highest ones. The tones too low for your voice can be octaved as well. The real thing to do is to make sure that you are a mental musician before you are a mechanical one. It takes both the mental and the mechanical or technical sides to make a well rounded musician.

Many of the great conductors sing the music as they conduct their orchestras and bands. The music is sounding in their minds. They prove it by their singing and whistling and by THE MUSIC QUALITY OF THEIR INTERPRETATIONS. So will you,

if you are able to sing your music beforehand.

Much is said of "Musical Feeling." Players vary greatly in their ability in this direction. Those who sing the music mentally are the ones most apt to play with "Feeling." It is this quality that makes music worth listening to. The voice is the instrument that most easily expresses musical feeling. The player who can sing finds it far easier to transfer this feeling to the instrument than does the player who does not sing.

The next time you set about learning a new piece sit down by yourself, without an instrument, and see how much of it you can sing or whistle unaided. This is the real gauge of your musicianship. To be sure many good musicians cannot do this. But just think how much better musicians they might have been if they could. It is the exception that often proves the rule.

Your band or orchestra leader would do well to ask you to sing a few measures of the new piece before trying it on the instruments, just to make sure that it is sounding in your minds first.

You will find it interesting to test yourself as suggested above. It may prove discouraging at first but persevere and you will be surprised how much more you will be able to hear in the music you play and in the music you listen to with a little practice in this direction. Try it.

In a later article more self-analysis suggestions will be handed you on the mechanical side of your instrumental life.

### Some Corrections

#### Revised Catalog Numbers on Some Contest Pieces

There are several additions and changes in the publisher's numbers as given in our October issue which we wish to call to our reader's attention:

#### Page 34:

Entry of the Gods into Valhalla  
IBE4.

Phaedre Overture J133.

Don Quixote J203.

Festival Overture PB55.

On the Volga PB43.

#### Page 35:

Entry of the Gods into Valhalla  
LBE4.

Euryanthe Overture J209.

Hunyady Laszlo J121.

Cripple Creek U1609.

#### Page 38:

Festival PB55.

A Fox Hunt PB54.

La Belle Zingara PB52.

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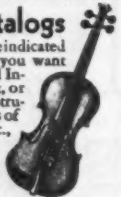
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## Conventions, Contests, Festivals and Conferences

*Editor's Note—Secretaries of all National, Sectional and State Associations, correspondents and school music directors, please send announcements and further data for this column, which is intended to be permanent and authoritative.*

### November

All-State Orchestra Conference, Urbana, Ill. November 19, 20 and 21.  
Joseph E. Maddy, director.

### December

Music Teachers' National Association, St. Louis, Missouri. December 29-31. Howard Hanson, president.

### February

Department of Superintendence, N. E. A., Detroit, Mich. February 21-26.  
National high school chorus will be featured.

### March

Southern Conference for Music Education, Memphis, Tenn. March 11-13. An All-Southern orchestra and chorus will meet in connection with this conference. Joseph E. Maddy will conduct the orchestra and William Breach of Buffalo, the chorus.

Eastern Music Supervisors Conference, Syracuse, New York. March 18-20.

Southwestern Music Supervisors Conference, Colorado Springs, Colo. March 24-27. A Southwestern orchestra and chorus will meet with this conference. Russell Morgan will direct the orchestra, and the chorus director will be announced later.

California Music Supervisors Conference, Los Angeles, Calif. March 30-April 2.

Nebraska State Teachers' Association, Lincoln, Nebr. March, 1931. Lucille Robbins, Lincoln, president.

### April

Northwest Music Supervisors Conference, Spokane, Wash. April 6-10. An All-Northwestern orchestra under the direction of Roy E. Freeburg of the University of Montana, is being planned to meet in connection with this conference.

North Central Music Supervisors Conference, Des Moines, Iowa. April 13-17. A sectional orchestra under the direction of Joseph E. Maddy and a chorus under Jacob Evanson of Flint, will appear at this convention.

All-Chicago High School Orchestra Recital, Chicago, Ill.

### May

National High School Orchestra Contest, Cleveland, Ohio. (Date tentatively set for early part of May.)

Iowa State Teachers' Association, Marshalltown, Iowa. May 19, 20, 21.  
Tolbert Pierce, president.

Ohio Music Teachers' Association, Cleveland, Ohio.

National High School Band Contest, Tulsa, Okla. (Date tentatively set for latter part of May.)

New England Selected Orchestra, Boston, Mass. Harry Whittemore, conductor. (Definite date later.)

### June

National Education Association, Los Angeles, Calif. June 28-July 4.

Music students at the Central high school of Kalamazoo, Mich., will have the pleasure of hearing Ignaz Paderewski play in their auditorium November 10th. This famous pianist is giving 75 recitals in this country during the 1930-1931 season, traveling as far as the Pacific coast.

Justified pride for their high school band is displayed by the students of Springfield high school of Springfield, Ohio. They were recently chosen as the official band for the Sesquicentennial meeting at the Wittenberg stadium, and they have been asked to play at all the football games of Wittenberg College. At their own games, they believe some of their opponents are afraid to send their bands for fear of being showed up. Mr. Humberger is the director.



# Sheet Music

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**T**WO important developments which may do much to revolutionize the teaching of band music and to stimulate interest in home, school, and private dance orchestras have just been made.

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The course leads by logical, well-planned steps to the very definite objective of enabling the students to read and play an easy grade of band music correctly. The 23 individual instrument books for students contain carefully posed illustrations, a very important set of harmonized major, melodic and harmonic minor and chromatic scales, and give the basic fundamental exercises and instructions which are absolutely essential to attain anything above mediocrity.

A piano (Conductor's Part) and a Teacher's Manual are also published in connection with this course, the latter containing suggestions on organization and directing, and instructions about transposition and other difficult questions. Even a chapter upon the making of oboe reeds is included and explained so clearly that an average student can learn to make these reeds in a short time.

These books are bound to take a great amount of weight off the instructors' shoulders in teaching school musicians and at the same time give the student the individual instruction in the fundamentals which an instructor couldn't possibly give completely and individually. Carl Fischer, Inc. of New York is the publisher.

#### Multi-Part Music

The other important development is the inauguration of sheet music with parts for the whole dance orchestra at the same price as in the past.

This means that popular music can now be played by an improvised amateur, or family orchestra without all of the complications of transposing, "playing by ear" and other difficulties encountered when only the piano and ukelele parts were obtainable in sheet music.

The "Nu-Style" Multi-Part Editions enable the violinist, saxophonist, clarinetist, banjoist, guitarist, trumpeter, etc., to join with the pianist in playing popular music almost at sight.

The inside covers of the music and a special insert give these arrangements for the various instruments.

Songs which have already been published in this new form are:

Betty Co-Ed.  
Once in May.  
Stein Song.  
A Good Day.  
Down the River of Golden Dreams.  
If I Had a Girl Like You.  
Around the Corner.  
It Happened in Monterey.  
I'll be Blue Just Thinking of You.  
Us and Company.  
A Big Bouquet for You.  
What's the Use.  
African Serenade.  
I'll Still Belong to You.

According to the publishers, Carl Fischer, Inc. of New York it is the intention of the Radio Music Company group to issue all of their popular numbers in this "Nu-Style" Edition.

If the Pawhuska, Okla., high school band has anything to say about it, the new girls' drum corps is going to have uniforms before very long. In order to help the girls out, the high school band, augmented by ten players from the municipal band under the direction of Claude R. McCray gave a band concert November 7th to raise the money for the uniforms.

‡

Dorothy Peterson, violinist and Ruth Sibley, 'cellist of the Lincoln, Nebr. high school orchestra, appeared on a convocation program at the University of Nebraska.

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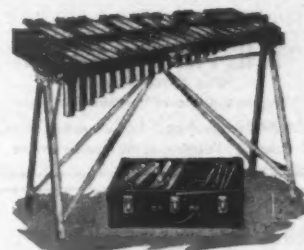
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### Fretted Instruments

(Continued from page 13)

ly displace the harpsichord and the harp in the affections of the music-loving public. It was only by purchasing a quantity of guitars and placing them in the hands of street singers and house-servants who were taught to strum a few simple chords on them, thus giving the instruments an aura that was decidedly neither artistic nor aristocratic according to the average opinion of those times, that some of the makers of harps and harpsichords were able to save the day for the instruments they manufactured.

Whether or not Cetto gave the guitar its modern form, it shows plainly the influence of the tuning evolved for the bowed string choir. Its four lowest strings beginning with the sixth or lowest are tuned to E, A, D, and G, the same intervals as for the four strings of the double bass only an octave higher in pitch. These four guitar strings are used for bass tones and short melodic passages suitable for the bass register. The two additional strings are tuned to B and E a major third and major sixth respectively above the G or fourth string. The guitar was and is used primarily as an accompanying instrument, and these intervals for the two highest strings in connection with the G string facilitate the production of chords, especially in keys that make possible the using of one or more open strings.

### Guitar Soloists

This is not to say that the guitar is not usable as a solo instrument. In the hands of an expert it is extremely effective for solo use, so much so that it is perhaps the best of the fretted instruments for this purpose when evaluated solely from the standpoint of artistic effectiveness. This is true to such an extent that many great musicians have been strongly attracted to it. Berlioz, who is often somewhat euphemistically called the "father of modern orchestration," was unable to play any instrument other than the guitar. After Paganinni had gained for himself the distinction of being the greatest violinist who had ever lived, he became so impressed with the possibilities of the guitar that he temporarily abandoned the violin and retired to the obscurity of some place or other to practice on the guitar until he had mastered it, then to appear as a guitar virtuoso of as astonishing attainments as he had already demonstrated he possessed as a violinist. He soon returned to the violin as possessing greater possibilities,

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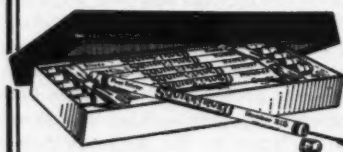
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but for the rest of his life he was an extremely able and enthusiastic guitarist. It is not a matter of record that he used the guitar very much in his meteoric concert career, he probably found it lacking in the dynamic impressiveness necessary to his reputation and style of virtuosity. But the influence of the guitar from that time on is reflected in his playing of the violin and in his compositions. His penchant for using different tuning systems temporarily on his violin for the production of unusual and astonishing effects can be traced to it. He also wrote several string quartets for various combinations of violin, viola, 'cello, and guitar. Some of them are very good music. While it would hardly be expected that any of his creative work would show either much depth or great tenderness, these quartets are marked with considerable resourcefulness, thorough understanding of the possibilities of the instruments, a quite exact feeling for what is effective, and good musical taste. They seem to be much the best of anything he wrote, and are worthy of being heard—which they seldom are.

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But Moorish culture was also in touch with the barbaric peoples of Africa and the highest development

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of the lute idea among them found itself in an instrument combining the string and drum idea—a banjo type instrument. Even the name shows this influence. One of the Moorish lutes was known as a *pandore*, a name handed down from the Greeks with whose culture the Moors were thoroughly familiar. This was Africanized and became first the *banjore* then the *banja*, being applied in both forms to the stringed instrument and drum combination. When the early American colonists helped themselves to large numbers of Africans to do the heavy work of the New World these enslaved peoples brought with them their favorite musical instrument and with a few changes it became the five-string banjo of the present. There is a tradition that the banjo got its name from a player of that instrument who flourished during the second quarter of the Nineteenth Century. His name was Joe Sweeny, and he is supposed to have come so nearly to equalling the effectiveness of a complete band that he was called Band-Joe and the instrument he exploited became known for the same reason as the banjo. In view of the African name of *banja* for the instrument this seems rather tenuous. In his *Notes On Virginia* written in the Eighteenth Century Jefferson refers to the music produced by the slaves on an instrument they called the *banja*.

Guitars were manufactured in this country as early as 1836 but the instrument did not attract much attention until the mandolin was popularized in the eighties by the Spanish Students. As a companion instrument to the mandolin the guitar was then more in the limelight for a time.

### American Improvements

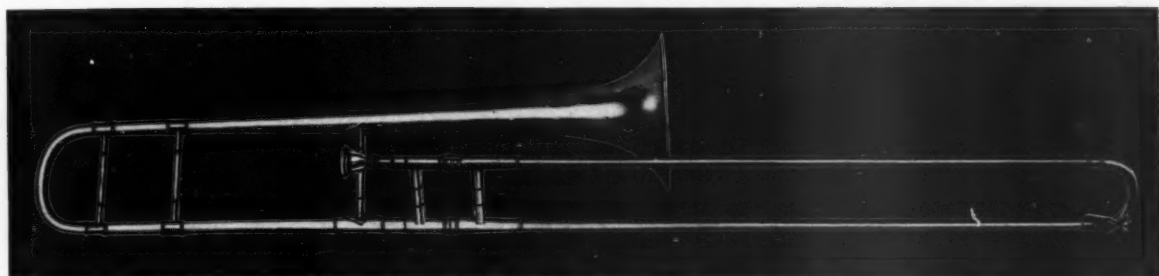
Improvements in the fretted instruments that have brought them to their modern form are entirely the work of American makers and artisans. As introduced into this country, the banjo was primitive indeed; guitars were more effective musically but disconcertingly fragile in construction and rather light in tone; the mandolin was of course of the bowl-type, it had the violin tuning but was in other ways lacking. These instruments in short were of the same acoustic efficiency as the lutes that had been displaced in the Seventeenth Century by the violin family. Lute type instruments had not improved except in the matter of tuning since that time. What American makers did to improve them and the characteristics of the improved instruments now available will be described in our next installment.

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